



OPUSCULA MAGICA

VOLUME 2:
ESSAYS ON WITCHCRAFT AND
CROOKED PATH SORCERY

Andrew D. Chumbley



OPUSCULA MAGICA

Volume II

*Essays:
Witchcraft and Crooked Path Sorcery*



Andrew D. Chumbley

With Illustrations by the Author

THREE HANDS PRESS

2011

Opuscula Magica

Published By THREE HANDS PRESS, 2011

An Imprint of Xoanon Publishing, LLC

Series Editor: Daniel A. Schulke

Essays, Preface and Art © copyright Andrew D. Chumbley 1992-2003.

© Copyright Elizabeth Spedding 2011,

Foreword and Notes to Texts

© Copyright 2011 Daniel A. Schulke, All Rights Reserved.

"The Sabbatic Cultus: An Interview With Andrew D. Chumbley"

© Copyright 1996 Robert Fitzgerald and Andrew D. Chumbley.

All Rights Reserved. No part of this
publication may be reproduced in any
form without written permission from
the copyright holders.

Xoanon Limited and Three Hands Press thank
the following for their kind assistance in the preparation of this volume:

Elizabeth Spedding
Robert Fitzgerald
Clive Harper
Michael Howard
Gavin Semple
Barry William Hale
Michael Staley
James Dunk

Three Hands Press
15510 San Pablo Avenue
Box G313
Richmond Vista, CA 94806
www.threehandspress.com

Dust Jacket Design by Bob Eames
Letterpress wraps printed by Dependable Letterpress, San Francisco, California
Fine Binding by Pettingell Bookbindery, Berkeley, California

Table of Contents

<i>Foreword to Volume II</i>	9
Preface	15
Magick is Not For All	17
The Crooked Path Part 1	21
The Crooked Path Part 2	27
The Sabazian Torch	35
Gnosis For the Flesh Eternal	45
A Scattering of Dust From the Wing of the Moth	63
The Cult of the Divine Artist	73
A History of Teachings of the Crooked Path	81
Seven Shades of Solitude	89
Cultus Sabbati: Dream, Provenance, and Magistry	97
The Sabbatic Cultus: An Interview with Andrew D. Chumbley	101
<i>Notes on the Texts: Volume 2</i>	118



Foreword

Opuscula Magica I, the first volume of collected essays of Andrew Chumbley, took as its theme 'Witchcraft and the Sabbatic Tradition'. As a magical dominion, this latter term denotes a vibrant strand of Traditional Witchcraft emergent from the present-day magical order Cultus Sabbati, of which Chumbley served as Magister from 1991 until his death in 2004. These articles served as an exegetic periphery to his seminal magical text *Azoëtia: A Grimoire of the Sabbatic Craft* (Xoanon 1992, 2002). Amongst their varying concerns are practices of Traditional Witchcraft operative within the Cultus, from the simple spell-craft of the Knotted Cord charm —originating in English folk-sorcery— to more advanced rites of sexual vision-induction. Importantly, the works identify the Dream and Dream-sorcery as a key feature distinguishing the Sabbatic Arcanum from other forms of Witchcraft.

The present collection continues Chumbley's exposition of the Craft of the Witches' Sabbath, but in addition treats Crooked Path Sorcery, one of its central bodies of lore and practice. A concealed by-way of magic, the Crooked Path is linked in particular to British cunning-craft, Chumbley's first, and on-going, contact of initiatic power. Manifesting through the dual-presence of healing and harming, cursing and blessing, it wends these extremities to reveal the 'darkly illuminant' road which lies between and beyond.

As a sorcerous metaphysic it is adumbrated in the magical principles of Opposition and Inversion found in Chumbley's *Qutub* (1995), but reached the height of mystical articulation in the ophiolatrous rites of his *Dragon-Book of Essex*.¹ Rather

1. The rites of the *Dragon-Book of Essex* were initially manifest in Essex from 1992-1999; and in North America from 1998 to the present, exacted by an inner cell of the Cultus Sabbati. Publication of the grimoire is scheduled by Xoanon Limited in the near future.

than the mere exposition of such as an occult manifesto, the Draconian rites are the Crooked Path in its actuated form, become vital through the manifest ingenium of the living body of its Initiates. Aside from the *Dragon-Book* itself, the genesis of the rites of Crooked Path Sorcery are spoken of, in part, in the essay included herein "A History of Crooked Path Teachings".²

It is tempting to consider Crooked Path Sorcery a 'philosophy of witchcraft'; however due to its serpentine nature, ethos is far closer to the mark. This relates to the fact that Traditional Witchcraft, at its root, is not a religion, it is first and foremost a body of practices, informed by an indwelling genius. Born of the natural coition of powers which Wise-Craft fosters, the Crooked Path may be seen as a perpetual dance between the stations of Holiness and Heresy, Tradition and the Deviation of the Path. Each momentary stance must be held in equipoise, the practitioner fully aware of the summit of its potentials, as well as their weaknesses, ultimately knowing that mediative integration will render all duality false and illusory. In witch-lore, this identification of severance and bifurcation with the Crooked Road is embodied in numerous forms, one of which is the Arthana, or double-edged blade. Of it, Chumbley writes:

*To contemplate the double-edge of the Arthana's blade is to mindfully approach the realisation of the Crooked Path's essential nature. For it reveals the Path of Sudden Change, the transmutative power which may liberate or destroy; and which, like the knife, may cut through the bonds of fateful imprisonment or sever the very flow of life.*³

Mirroring the fateful division of the knife's edge is the historical exemplar of *wort-bane*, a corpus of herblore haunting a number of Traditional Witchcraft lineages. Instead of

2. See also my article 'The Ophidian Sabbat', *Starfire*, Vol. 2 No. 4, 2011

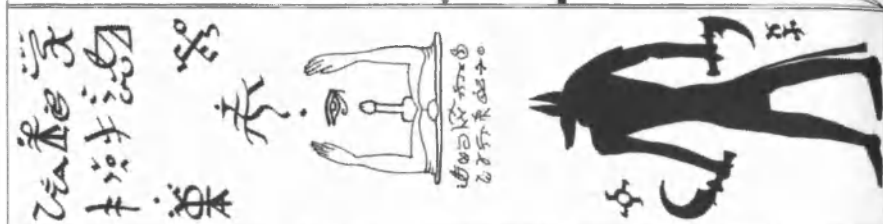
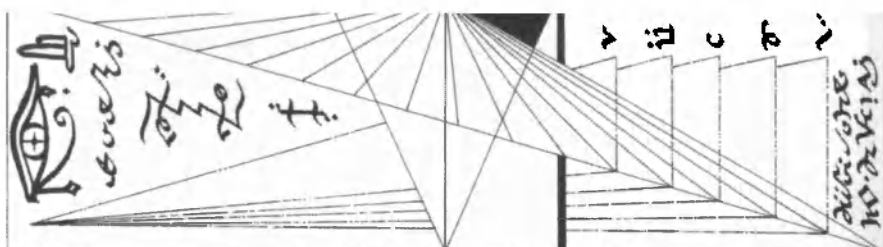
3. *Dragon-Book of Essex* (1997).

limiting the use of plants to healing medicinal *simplicia*, traditional oral teachings emphasise the role of herbs as specified conveyors of magical virtue. Thus Poison and its manifold concerns are a part of this – from the destruction of life, to cursing or the causing of illness, to the mystical Transmutation of Venom unto Nectar – for illumination, healing, pleasure, or indeed any purpose the practitioner may require.⁴

This implicit ethos of the Crooked Path encompasses the recognition that Nature can be both dangerous and fearsome, despite man's attempts to paint her otherwise. By inclusion of the All-possible – including the repugnant, disturbing, and incomprehensible – the sorcerer's relationship with the World is unfettered, and a host of previously-imprisoned powers liberated.

Daniel A. Schulke

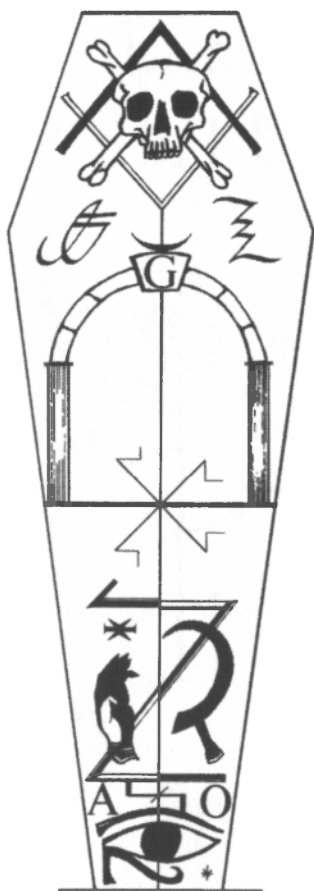
4. These specific concerns are treated in my work *Veneficium*, forthcoming from Three Hands Press.



Witchcraft and Crooked Path Sorcery



II



Preface

Throughout my work as Artist, Scribe, and Practitioner of the Arte Magical, I have sought to expound and encircle the mysteries of magic in the most concise, complete, and subtle manner. 'Practise not, but become' is the path and point of my Spell. It is thus important for each to realise that the Secrets of Magic are too complex to be articulated using any limitation or systematised form of communication. Instead, one must become it instantly:- in Silence, by Will, by Cunning, by Knowing. For those who misunderstand this secret, the pages of this book are already closed.

The Sabbath of the Witches, the cornucopic night-festival of sorcerers, is the vehiculum for the Wisdom of our present cunning; it is from this arena of Magical Power that I have rarefied the principles here-in set forth. Woven by many hands and threads of historical continuity, the Sabbatic Current proceeds from a hidden companie of adepts who have called their Art 'Traditional Witchcraft', yet whose quintessence is Nameless. The Tradition is rooted in pragmatic charms and formulae of spell and circle-craft, augmented by protocols of the Arte Magical through specific teachings, customs of initiation and oath, all residing beneath distinct and concealed spirit-patronage.

The inner arcana of the Traditional Witch-Cult is primarily concerned with high sorcery of a truly mystical stature, the 'Gods' or initiating intelligences of which are those revealed to the initiate by Visionary Illumination. It is the outer forms which are 'religious' and 'pagan' in concern; the Adytum of the Cult is concerned with the mutability of Belief and the refinement of the Magical Quintessence of Sorcerous Techniques and Practices. All are operative modes and fields within the Sum Current of Pure Magic, and aspects of the Divine Artist.

Many who read these articles when they were first published found them of value and asked where other such works have appeared. This response led me to conclude that a collation of such scattered essays would be apposite. I feel that the most obvious aspects of the Craft have been written about time and time again, and it is both timely and needful to present a deeper perspective, one drawn directly from a surviving traditional lineage of cunning-folk. It is therefore that I welcome the opportunity to present this volume of essays specifically appertaining the deeper mysteries of the Sabbat. The present work thus treats with both the practices of the Traditional Craft, and Crooked Path Sorcery, an inner metaphysic of the Sabbatic Arcana. My aim is thus to present an introductory range of concepts based upon current practices within Traditional Witchcraft and to demonstrate the hidden metaphysics which many seemingly simple Craft practices contain. In doing so, I will also show examples of comparative practices and concepts from other magico-religious belief systems.

As Seekers unto the *Arte Magical*, we may overlook the ages and gaze over the succession of centuries from a privileged viewpoint, for ours is a Present abundant with lore and learning. Looking back through Myth we may see many threads, allegories, legends, and ancient traditions. These, in merging, form the Witches' Sabbat, that revel of gods, men and beasts, where time is set aside and the mundane order usurped by an eternal rite ingrained upon the depths of the psyche. Unknowingly we met and worshipped, and from those 'ghosts' of our Truth, the myths and faerie-tales, our rites became immersed in a collective dream which men have named 'The Sabbath of the Witches'.

Today I see this as Truth and verily, the Dream has fleshed.

Andrew D. Chumbley
May 1996 e.v.

MAGICK IS NOT FOR ALL

It is a simple fact that not all people are Initiates. Magick is not for all. Admittedly, in a theoretical sense, Magick could be used by everyone and some might argue that all people use it if only in an unconscious manner. This is no more than theoretical speculation aimed at a rosy picture of the world in which everyone is equal. The plain truth is that Magick is practised only by the few, even amongst occultists.

Such assertions might well lead to the conclusion that I am advocating a form of Spiritual Elitism and perhaps this is so. It is not so much that I am advocating it, but merely stating the facts which so many modern 'occultists' attempt to ignore or whitewash over with their New Age egalitarian morals. Beyond the artificial hierarchical structures of temporal society and the spiritual hierarchies of many occult factions there is a small body of True Initiates; not necessarily the Secret Chiefs or Hidden Masters but people who have become the Magick which they practise. It is not for me to say whether or not such 'True Initiates' are members of some hidden sodality, but it is perhaps a useful part of magical practice for us to believe 'as if' they were, for such a belief gives an aggregate cohesion between the Adepts of every Path and so in turn may lead us to a convergent source for all Magick.

Apart from the egalitarian fallacy of the New Age there is also a good deal of nonsense regarding the term 'traditional'. The whole spectrum of occult paths is beset with 'genuine traditional teachers' and the like. Such over-sincerity smacks of simple falsehood, but it is nonetheless useful in obscuring the Real Traditions from the exploitation of the gullible masses. But what are these 'Real Traditions'?

In discussing the 'Real Traditions' I can only speak from personal experience, which is as valid or as invalid as that of the next charlatan. But so far as I am concerned, I would

consider myself to practice the Traditional Sorcery of the Witch's Sabbat. Some may think that such a claim is too outlandish or obscure to prove or disprove.

The term 'Traditional' is normally confined to some sense of historical continuity with a specific emphasis upon an oral or theophanic teaching which is passed on from person to person over successive generations. This is a useful definition when applied to the native practices of Magick within primitive societies where, for instance, each generation has its spiritual guide or Shaman. But when applied to Traditional European Witchcraft it has numerous problems in attaining credible authenticity. There have been many claims by modern witches to 'Traditional' or 'Hereditary' authenticity but there is no definitive or concrete evidence to build an acceptable historical picture of the traditional Witch Cult — or so most historians say.

The problem is that we cannot penetrate the historical veneer of the Inquisition and the *Malleus Maleficarum*; our viewpoint is constantly clouded by the Christo-mythologized history of the world. But we cannot simply discard the possibility of the Witch-Cult's traditional continuity because it is nigh impossible to prove.

To my mind there is enough evidence for us to believe 'as if' the Witch-Cult has always existed. Firstly, there a continuous stream of magical symbolism throughout European history, obviously varying from region to region and from period to period but nonetheless possessing a degree of consistency for us to believe in the existence of a magical tradition. Secondly, this may be backed up by the archaeological evidence for the continuous use of magical charms for many hundreds of years e.g., witch bottles, wax or clay effigies, Witch's Ladders of knots, hex marks on buildings etc. This at least seems to infer the existence of a magico-ritualistic tradition of beliefs at a 'folk' level if not at the level of an organized cult.

None can deny that the idea of an ancient and secret cult surviving throughout the millennia is a fascination and is something in which we would like to believe; we may dismiss it as another symptom of the modern penchant for conspiratorial theories or perhaps see it as an intuitive hunch. Regardless, many believe 'as if' it were the Truth. I would go further and suggest that it is this very 'as if' belief which has existed for millennia; do not most societies possess their devils, sorcerers etc., and it is this very belief in such things which has reified itself in the reality of Witchcraft Today. Whether or not the Cult has always existed is perhaps immaterial. Yet the belief in its antiquity is an integral and necessary facet of our present magick.

I have encountered Witchcraft practices of both a traditional and a hereditary nature but cannot conclusively prove this using acceptable historical evidence, and so my experience is only strictly valid within the field of my own life and within the lives of those who might trust my word.

So for the sake of giving some authenticity to my own claims of Traditional Witchcraft I must offer an alternative definition of 'Tradition'. Without doubt there is historical evidence for continuous magical folk beliefs throughout European History and there is an 'as if' belief in the existence of Witches and Sorcerers etc., but for myself the tradition of the Witch-Cult is not simply one of oral, theophanic, 'apostolic' or hereditary succession. It is rather an atavistic tradition — it is not necessarily a continuous lineage of Initiates but more a periodic and metempsychotic resurgence of Witch-Blood. It possesses a degree of historical continuity in that its Teachings are more or less consistent in their principles from Practitioner to Practitioner, but it is not wholly dependant upon visible or temporal means of perpetuation.

I would assert that the Secret Tradition of Sorcery exists as both a Reality and as a Belief. Its Reality is in the fact that in every century certain men and women are born with an innate knowledge and passion for the Arte Magical, far outreaching that of their contemporaries. Its belief lies in the minds of everyone; in the myths of clandestine sabbats and ancient primeval cults; in the collective fantasies of Gods, Demi-Gods and devils. The Belief held in the minds of the Many has its realization in the Flesh of the Few.

In the End as in the Beginning: Magick is not for all.



THE CROOKED PATH

Part I

The following paper is a brief outline of certain magical procedures initially derived from the Practice of Petro Voodoo and Sabbatic Craft, and consequently developed according to the Knowledge received via the Practice of Dream Control and Reification. This is the result of private discussions and workings between myself and fellow students of the Arte and is intended to offer some groundwork for further developments of method and technique within the field of occultism.

Petro Voodoo is the sinistral corollary of Rada Voodoo and is characterized by its dark and deeply passionate nature, in distinction to the benign and almost familiar manner of Rada. Originally the distinctions between Rada and Petro were geographical and tribal but today the distinctions are predominantly due to the differing nature of the Loas (Gods and Spirits) in terms of their fields of operation and their demeanour in ritual interaction with Man via Possession. (Those interested in the historical origins of the various forms, *nanchon et famni*, of Voodoo and the associations between Petro and the diverse Congolese tribal variations of a 'Petro' nature, are referred to the suggested reading list below for some possible guidelines.)

The Loas of Petro are distinguished by their strong, willful and highly emotional behaviour, marked with a capacity for sudden 'offbeat' changes of temperament. In my own dealings with Petro Loa, it is these sudden shifts and deviations in mood which they exhibit that seem to bear a direct relationship with surges of a deeper Current of Power informing their own personages; indeed, it seems that the Loas are 'personifications' of atavistic nuances within the Voudon Current of Sorcery.

Petro Voodoo is of special interest to the occultist since its Spirits are renowned masters of magical power and will affect great enchantments for the Sorcerer. This is not inexpensive — if one requires some service of the Petro Loas then one must promise them something of value in return, and be assured, the Petro Loas always collect their debts and in no way suffer fools gladly.

In rituals, those possessed by the Petro Loas are welcomed by the sharp cracking of a whip and with a libation of the strongest rum — these expressions typify their character and exemplify the services which they require to be rendered unto them. In working with the Petro do not exhibit weakness or pride but shine in their presence with the same evil-tinted and cunning humour which they themselves present. The Petro will admire the character of a Sorcerer who is prepared to give as good as he gets; but should one attempt to deal with them with the pompous attitude of the ceremonial magician or with a 'paradigm-shifting' irrespective of honour, then expect to be toyed with mercilessly, laughed at and eventually taught to know better!

Fulfil the Oaths taken in the required paradigm of Belief before shifting to another paradigm. Do not see those Techniques which demonstrate the Mutability of Belief as an excuse for the breaking of Oaths or as a reason for Magick without due reverence for Power. Aim towards the Voudon Ideal of the Syncretism of All Beliefs/Paradigms within the Divine Forms of the Root-Loa.

The 'offbeat' changes of behaviour exhibited in those possessed by the Petro Loa have their cognate alignments and reciprocation in other aspects of Sorcery. Firstly, in terms of the Rhythmic Path of Summoning - in Rada Voodoo the Loa are called down by rhythmic patterns specific to each Loa, played upon the *manman*, *segond* and *bula* battery of drums; the sound or drum's voice is the avenue of return for the Loa unto its earthly point of contact:

the 'Horse' or Possessed Vessel of the Loa. In Petro the Path is not so straight — the rhythms played upon the *gros-baka* and *ti-baka* battery of drums make use of off-beats or 'space-marks' to punctuate or syncopate the Path of Invocatory Sound. These off-beats are suddenly thrown into the Music to create doorways, to rend asunder the illusory veils of Time and Distance, and thus open a Portal for the Loa to enter the Earthly Point of Summoning. This instantaneous tearing-open of a Gateway is simultaneous with the whip's cracking — the Crooked Path between the divided haecceity of the Summoner and the Summoned is realized and made flesh; that is, the Body of Man is filled with the Spirit of the Loa Invoked.

This method of summoning and its conceptual structure has its counterparts in the Sabbatic Mysteries — the role of the off-beat or 'space-mark' within Petro Voodoo is reciprocated in the concept of 'Inbetweenness' within the Sabbatic Arcana as expounded by A.O. Spare and subsequently developed by myself in *The Azoëtia* as the concept of 'Otherness'. Spare's concept of the Neither-Neither is the Key to an understanding of the 'Inbetweenness concepts' within the context of the Sabbatic Mysteries. By the Neither-Neither the Sorcerer avails himself of the Kia - the Power/Ka of I, an Absolute of Perfect Mutability which surges forth from betwixt every 'This' and 'That'. It is a means whereby the Sorcerer steps beyond and between the 'Points' of the Summoner and the Summoned, and becomes entirely an Imminence to their Manifestation. He is the 'Space-mark' which lies in syzygy with the Inbetweenness-Point of Man's Spirit, which dwells apart in an apparent 'White Darkness'. $I + I = 3$: the '+' sign is given a significance.

One might be cast forth into that Void of White Darkness by the sudden 'breaking' or punctuation of the Invocatory Rhythm and attain unto that complete 'otherness' of Entity whilst one's corporeality is possessed or aligned with a Loa -

so might one employ 'off-beats' of Will and Belief to focus one's consciousness upon a Sigil whilst the Physical Body is possessed/aligned with the cognate Atavistic impulse of that Sigil. The pivotal aspects of these methods are identical — to divert one's subjectivity or self-consciousness through a sudden punctuating 'off-beat' and allow one's physicality and spirituality to obtain a conjunction with the Ambient Void/Kia, created via a ritualistic yet divertive act to syncope the Temporal Influence of the Psyche.

An interesting application of the method involves the use of 'behavioural off-beats' within the context of Dream Control Practices. The idea is quite straightforward but requires the ability to emanate immense Will Power at a given instance and may be applied to any dream whatsoever.

When dreaming and an inkling of awareness dawns on you, at that instant grasp the self-awareness of the dream through your Will and awaken in the dream. Should the dream be mundane and of no obvious value to you, then by the sudden emanation of your Will, force yourself to do something completely out of context within the circumstantial normalcy of the Oneiric Reality.

This sudden 'behavioural off-beat' tears open the fabric of the illusory and flickering dream, and pushes you through a doorway into the Void — the Veritable Gate of Eden, where Wisdom surfeiting that of any Magician's Desires awaits. The aim of this method is to gain awareness of the Dreaming Body and consequently for the Sorcerer to employ his Dreaming Body as the Vehicle of his Otherness, and even to realize the simultaneity of his Present Entity and its Othernesses as they are focused in the aggregate Form of the Self-as-Dreamt. This method also permits the Sorcerer to utilize the stasis of Awareness which occurs in Possession by shifting his Psyche to the Dream-Body whilst his Flesh is ridden by the Gods.

This is only a summarized outline of the Crooked Path but I hope it gives some insight into its method of working. This is not just another theory for our magi to ponder in their ivory towers but a working pathway for those True Sorcerers who 'go forth in Darkness as in Light amid the Living and the Dead'.

When Men awake they forget their dreaming lives, and when Men dream how much of their waking do they remember? The Twain hold a tragic distortion for each other. Therefore be not mere men but awaken to that inexorable Otherness of the Sorcerer.

Suggested reading list:

Divine Horsemen - Maya Deren. Documentext, 1989.

Voodoo in Haiti - Alfred Mettraux. Shocken Books, 1972.

Tell My Horse - Zora Hurston. J.B.Lippincott Company, 1938.

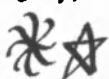
Cults of the Shadow - Kenneth Grant. Muller, 1975.

Secrets of Voodoo - Milo Rigaud. City Lights, 1969.





Handwritten text in a stylized script, possibly a mix of letters and symbols, including a large 'S' or 'F' shape.

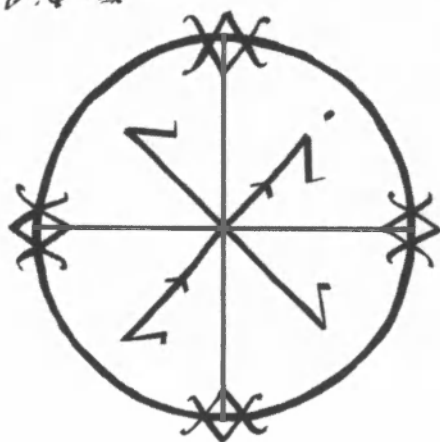


Handwritten text in a stylized script, possibly a mix of letters and symbols, including a large 'S' or 'F' shape.



Handwritten text in a stylized script, possibly a mix of letters and symbols, including a large 'S' or 'F' shape.

Handwritten text in a stylized script, possibly a mix of letters and symbols, including a large 'S' or 'F' shape.



Handwritten text in a stylized script, possibly a mix of letters and symbols, including a large 'S' or 'F' shape.



THE CROOKED PATH

Part 2

In the first part of this article I defined a method of Dream-control, the fundamental praxes of which involve an 'off-beat' of behaviour in order to bring a sudden and instantaneous clarity to the Dreamer. By 'off-beat' I mean any act which will break the normality of the Dream and thus interrupt the Ubiquity of the Dreamt Reality, causing the Dreamer to realize himself as the Determinant of his own Oneiric Circumstance. The 'off-beat' act punctuates the flow of unconsciously accepted 'normality' and presents a chance for immediate transformation.

In Dreaming, such a technique may bring immense pleasure, a joy at realizing the malleability of our own internal constructs, at destroying the futile patterns of social conditioning, and yet also at the realization of certain changeless 'Forms'.

It provides the practitioner with a means to explore and to recreate his own Psyche. But used solely within the Oneiric Realms this technique of the Crooked Path may seduce the unwary sorcerer into the mire of his own self-importance. He may believe himself able to shape his Waking Life in the same manner as his Dreams.

This is not untrue, but it is a dangerously effective illusion!

To become burdened with Self-importance is of no value to the True Sorcerer. All too often I have heard 'occultists' claim responsibility for world catastrophes and accidents, when quite frankly their own lives are nothing but a demonstration of ineptitude and powerlessness. Self-importance is only of use as a veil in one's own cunning, but as a heartfelt conviction it is just another weight to be carried around.

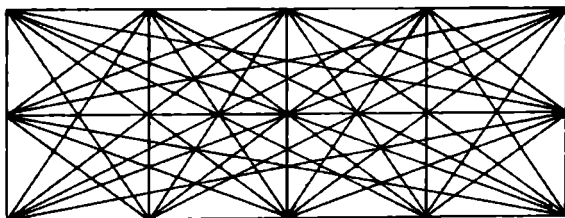
Great Minds contain no opinions, merely Ideas.

AUSTIN SPARE

(I would also refer the reader to the Teachings of Huang Po in regards to demonstrations of Power as mere self-aggrandizement.)

Realize yourself to be as unimportant as a mere mote of dust, but even then you may transmit such Power 'as if' you were the Very Hub of the Universe. This is one of the aims of the technique which I have expounded; it will provide a rigorous yet pleasurable internal discipline, but in order to avoid its pitfalls one must practise a reciprocal technique in one's Waking Life.

At a certain level any Sorcerer of worth will depart from the well-worn paths trodden by his Brothers and Companions of Arte: he will begin to develop his own 'system' and operate as an autonomous and unique centre of Magical Power. It is at this point that he has become the very embodiment of the Tradition. Yet given the unique character of each Sorcerer it is consequently rather difficult, if not presumptive, to expound a specific set of guidelines regarding any form of 'Behavioral Sorcery'. Nonetheless we may enter into a discussion of certain inferential principles from which each practitioner may select whatever might be of utility. This is preferable to any attempt at defining a set of rules by which a Sorcerer should conduct himself.



THE HONOUR OF A SORCERER — TO KEEP SILENT

*The World is well lost for love,
but Honour is lost well for nothing.*

WILLIAM SHAKESPEARE

The concept of 'Honour' is something close to the heart of many a mage with whom I am acquainted. It is the value of one's word, not only in the view of one's peers but also of one's Gods.

For every Word he speaks A man will pay in kind
verse 65

*Cattle die; Kinsmen die; you likewise must die.
But the Voice of Honour never dies
for him who has earned a good name.*
verse 75, HAVAMAL

When serving or working with a specific god, spirit or loa, and when one is bound in any way thereto by an Oath, it is of the utmost importance that one fulfils that Oath. It is of no use claiming that the Oath was only valid within the paradigm of your Belief and that now that you have gained your desired result, by a mere paradigm-shift, you may escape the obligations of this Magical Oath. This is a demonstration of a broken and lazy Will. If used in regards to personally-created obsessional elementals, such a side-step will leave the obsessional entity silently gestating in your Psyche, awaiting any opportunity for a sudden emergence as an unexpected accident, disease, neurosis etc. And if one expects such a display of dishonour to work with entities such as those of Petro Voodoo, for instance, then the answer is quite simple: Baka-Lou-Baka and Guede and a host of others don't believe in your paradigms! They may admire a cunning nature, but a common cheat, I think not!

Primarily, the concept of a Sorcerer's Honour must be examined by each for themselves, in the Light or the Darkness of their own Nature. Beyond the Honour we exhibit towards others there is the Honour we afford ourselves.

To whom is the Trespass but the Self

ALEISTER CROWLEY

THE COURAGE OF A SORCERER — TO DARE

The true mettle of the Sorcerer lies in his ability to become his own Self-Overcomer. By his intelligence to examine and observe himself and his position in the Worlds of Gods and Men. And having come to such a realization of his own powers — his talents, flaws, manners, habits etc. — to set about the task of sorting the wheat from the chaff.

This does not mean some self-congratulatory analysis of your finer qualities and an accompanying blindness to your glaring weaknesses, nor does it mean that you just sit there and tacitly accept this as another concept to be assimilated as an 'intention', never to be realised as a practice. What it does mean, however, is a challenge to achieve Personal Power and Technical Excellence in your Arte. Treat it as a Method of Self-Love and Self-War. Strive to conquer your own limits.

Do you possess a sense of something uniquely 'I' beyond and yet innermost to the Circle of your Personal Power? Grasp this and remain aloof though seemingly lost amid the round of Life; this is the Nobility of the True Sorcerer. The essence of this nobility is to look upon oneself with an Open Eye, to be able to walk the full circle of one's possibilities and yet be able to relinquish attachment to all that lies within its arena. Flexibility is an important aspect of this path — the ability to change and accept change, to use the forces of the World which act upon you to work for you. Then to be able

to turn around and laugh at yourself and your self-importance, yet not diminish the sanctity of your Arte with common buffoonery.

If you cannot overcome yourself, then all battles are lost. (Have you confronted Choronzon and crossed the Abyss but still have that drink problem? Have you sought to confront the Very Devil Himself but remain intimidated by mere men and their weaknesses?)

THE PATH OF A SORCERER — TO WILL

The Will of the Sorcerer is its own direction. It may be sensed, manipulated and applied through a myriad of different techniques but it is essentially a Power that is instinctively grasped - used without deliberation but with Intent. It is the fundamental driving force of a Magician. Desire is its motivation and Belief endows it with a mediating structure necessary for its function. These three powers harnessed in unison are the conduits of these inscrutable forces we refer to as 'Magical Currents'.

The nature of these 'currents' may best be grasped through a mystical cipher of symbols and cryptograms, but on an intuitive level it is something one may just 'understand' and be able to articulate. When you converse with certain individuals there is a certain ambience emanating from and through them. This is the 'Current' they transmit. I personally judge a tree by the fruit it bears. This is a fair way to recognize Those through whom the Current is manifesting. Do they bear the hallmarks of Creativity and Inspiration? Such people are unafraid of the modern pseudo-intellectual tendency to be embarrassed by 'really believing' in things above, below and beyond the mundane. They have hurled themselves headfirst into deeply emotive and obsessional states and have completely 'ensorcelled' themselves within the fascinous enchantment of Self-Love.

Even when we may, as Illuminated occultists, perceive that 'Belief' in Itself is the significant 'Object' and the 'subject' of our belief is arbitrary and may be transmuted according to our desires, we may avoid the reduction of magick to a mere psycho-dramatic juggling of man-made archetypes by seeking those 'entities' of Belief which are Constant despite the metamorphic nature of our believing. Such Constants I believe may reveal the Quintessential Principles of Our Arte – principles mediated by word and glyph by which we may infer and transmit Our Gnosis, rather than attempt to systemize and categorize it through a process of de-mystification.

*Like a trusting child hurl yourself into the arms of Mystery.
She is your Mother.*

THE GNOSIS OF SORCERY — TO KNOW

The Gnosis of a Sorcerer is the Realization of Himself as an Avatar of the Magical Current — it is the Illuminative Revelation of the Interconnectedness between every facet of the Whole Nature and of his own affinities within that matrix. It is his own 'Knowledge', the Sum Body of the Power to which he has made himself available and is able to transmit from the highest mystical state to the lowest and most earthbound state of being.

On the level of book learning and knowledge we may study for decades but this may provide nothing beyond the skills which are specific to this self-same field of physical development - unless we have grasped the subtle essence of the Gnosis, the Grimoire of which we, as Magicians, are the Living Truth, the Very Flesh of Magick. Yet this being so, we may by study and the discipline required therefore, refine and develop our work to greater degrees of understanding. This is perhaps vital for us in order to avoid generalizations of technique and for us to realize the extremely specific and subtle nuances of the Arte Magical.

THE CROOKED PATH PART II

*You may grapple with Sorcery by Theory alone
— it will be a lonely defeat.*

ALEISTER CROWLEY

To Know, To Will, To Dare, To keep Silent — these are the Four Powers of the Sphinx and are in themselves the rhythmic determinants of a Sorcerer's Power, the very percutience of the Current which he is able to transmit.

Returning to the initial objective of this article I will, having thus expounded a few basic ideas regarding a Sorcerer's demeanour, seek to exemplify a reciprocating technique of the Crooked Path, to balance that of Dream-control which I have already given.

It was the straying that found the Path direct.

AUSTIN SPARE

If one uses a simple device such as a mantra or gesture as a cue in one's dreams for the 'off-beat' act then it is equally simple to use the same device in a mirrored fashion to cue a reciprocal act in one's waking sphere. This is one's 'point' of Inbetweenness: a simple device upon which to pivot one's transilient metamorphoses of emotion and behaviour. Such an axis, created by repetition amidst an obsessive atmosphere, should be the mediator of the 'I' — the Absolute of one's Uniqueness.

Repeat the mantra/gesture at all moments of intense emotion and thus create an association between highly emotive states and the sound/movement. One may employ mantras/gestures for specific sensations. Then at any desired instant in waking behaviour one has an immediate connection or means of accessing the required emotive state. For the competent Sorcerer it is wise to practise this for its own sake, to attain a flexibility of temperament and in order to determine the periphery of One's emotive potential. The Key is to indulge oneself absolutely in one's moods but at the

same time remain aloof, detached and above all 'untouched' by the shifts in emotion. Those able to differentiate between specific integers of emotion and work out the personal associations between these Apotheoses of Sensation and specific mnemonics such as colours, sounds, smells etc., will eventually be able to establish the emotive analogue of what is known as 'The Alphabet of Desire'. One may then employ Gestures or Words to link these 'nodes' or Integers of Sensation — this is the corollary of the Magical Circle, remote but forever close at hand.

That which you presently are not — this is your 'Otherness'. The impressions we create by our behaviour in other peoples' awareness are part of this Otherness: they are outside of our Self. Thus by allowing oneself to express the emotive types of One's apotheoses of sensation we may cast the Circle of Our Emotions around the still, calm centre of 'I'. We emanate a 'Body' of Otherness in which other people will invest their belief because they must 'believe' something about us in order for us to exist in their memory. These memories of us are the Atavisms of Our Otherness, projected 'shabtis' and mimetic bodies bearing forth our Spells of Desire.

By sheer cunning one's Body of Otherness may become like a many-faceted entity having both cacodaemonic and agathodaemonic functions within the sphere of one's interactions with Men, Spirits and Gods.

But Beware — The True Circle of Arte must be a Perfect Sphere upon every level and strata of Being and must encompass every nuance of one's entity. This is a task beyond the ken of most mere mortals and may be the Making or the Very Destruction of both the Mage and the Idiot alike!

*A Man in seeking overmuch for the Path
will miss it even though it lay at his feet.*

ALEISTER CROWLEY

THE SABAZIAN TORCH

In a recent advertisement for specialist books available from the Atlantis Bookshop the newly published work *The Witches Sabbath* by Austin Osman Spare was described by its publisher Fulgur as a 'Goddess inspired account of Wiccan worship'. The populist terminology of modern occultism may have led to this description raising a few eyebrows amongst both the would-be protagonists of the Zos Kia Cultus and the initiates of Gardnerian/Alexandrian Wicca. But to those initiates and good journeymen of the Crooked Path familiar with, or part of, witchcraft traditions pre-dating the initiatory lineages of Gardner and Sanders, such a description evoked a true smile of cunning!

It is refreshing to see a step towards the linguistic rectification of the terms bandied about in occultism with an apparent ease irrespective of their exact and meaningful usage by those to whom such terms are truly relevant, i.e. practising initiates of the Sabbatic Mysteries. (Such as 'Wiccan', pronounced 'witchan' from the Anglo-Saxon *weica*, pronounced 'witcha', meaning 'wise', thus 'Wiccan' = 'Wise One'. *Wicca* = masculine. *Wicce* = feminine. Verb -to practise Wicca = to 'wiccian'. The word also has a sense in which it means 'to bend or to twist', hence 'The Old and Crooked Path.'

The reclamation of our magical language is a serious undertaking and is a rightful part of our spiritual and cultural inheritance: it is never an attempt to dictate to anyone whether or not they may rightfully call themselves a witch, but rather to show the value of these descriptions as 'Words of Power' and not merely as labels denoting a dabbler in spells. Certainly the operative fields and techniques inferred by such terms as 'sorcery' and 'witchcraft' do overlap and co-exist, but nonetheless possess distinct meaning in themselves.

Another example is 'shaman', a term covering a multitude of 'sins' abundant in New Age spirituality. In actuality the

word has the following origins: *Sram* = the Vedic root meaning 'to heat oneself from within, to practise austerities'. *Samana* = Prakrit circa 300 CE, *Sramana* = Sanskrit, *Saman* = Tungusic. The word 'sha-man' is Chinese and first occurs in this recognisable form in the works of one Yuan Hung 328-376 CE. The subsequent migration of the word into European literature was presumably via anthropological research, although I cannot as yet clarify its transition into the modern vernacular terminology of this and other fields of practice and research.

By a linguistic virtue through countless links in the chain of language a word applied to one driven by vocation to practise the austere disciplines of asceticism/aesthetics, has come to denote an archetypal embodiment of someone who has literally become magick itself. Yet sadly on the other hand this noble term has been applied to the rather lacklustre and superficial practises of the so-called New Age. Certainly any occultist with genuine power may employ 'shamanic' techniques within his practical schemata of working, but the archetype of 'The Great Shaman' is forever an ideal, an *eidōs*, and as such serves as an inspiration.

With regard to the witch cult, and to the distinctions and similarities; linguistic, technical, practical etc., between those traditions preceding the magical revival of the 20th century, there is certainly an issue afoot, namely the exact nature and validity of the older traditions of the cultus and their relationship with their resurgent counterparts Alexandrian, Gardnerian et al. To proceed in this line of inquiry I must presume the reader to be *au fait* with the works and terminology of certain authors upon these subjects: Carlos Ginzburg, Kenneth Grant, A.O. Spare, Doreen Valiente, Margaret Murray, etc. To my mind the issue may be viewed directly from an initiatory stance, and from such a point I must posit both inner and outer aspects to the Magical Current transmitted by the Books and initiatory lineages of the Witch-Cult.

The Sabbath of the Witches is the primitive and archetypal form of the Magical Rite. It is in this sense an *eidolon* in the Platonic sense of 'form'; it is also glyphic in that its image of an Arcane Saturnalia 'twixt Gods and humans encodes a complete body of occult lore. It is a vast and profound personification of the most primal states of entity and force, convergent within the accumulated iconography of untold eras of believing. Here I speak of 'belief' in a transmundane sense, a belief in the *Otherness* beyond our present ubiety. The inner aspect of the witch cult is a Gnosis of the Sabbatic Mysteries, transmitted both psychically and physically by the lineage of initiates and by oral and ritual means. This catena is preserved by a ritual act known as 'the passing on of the power', a gesture of contact between the initiator and initiate whereby the power is transmitted and channeled from person to person.

Where this line of initiatory heredity is broken the invisible thread 'the Path of the Returning Dead' -a covenant to perpetuate the cultus binds the chosen initiate to be reincarnated. Occultists and historians alike have all too frequently refused to accept the possible existence of a catena of initiates stretching back from the present to far antiquity: they doubt the existence of the Traditional Craft, perhaps asking such to step forward and be counted with due historicity.

Those with the eyes of historical acumen may cast their gaze over the ages and see the footsteps of the cultus in myth, folklore, symbol and icon —it is all there! This is almost grasped in Dr Carlos Ginzburg's *Ecstasies -Deciphering the Witches Sabbath*, where the micro-historical analysis of folklore, cult survivals, Christian Inquisitorial stereotyping of witchcraft et al. provides an image of the Witches' Sabbath as a collage of many different influences. From an initiatory stance this may seem like a disseminative preserve against the loss of the whole as would be chanced if the cultus were constant in form and rigidly organized as an orthodoxy.

Even when the knowledge possessed by an initiate is fragmentary he or she must look into folklore, old books and paintings to seek out that which has been lost. In my own experience of the Traditional Craft there seems to have been a consistent re-integration of those techniques, symbols and myths unearthed by the occult revival of the 20th century back into the original framework of the tradition. It is in this function of the 'preservers of wisdom' that the outer aspects of the witch cult have their value. The initiatory forms of the Craft which have become most accessible, i.e. Gardnerian and Alexandrian, have served, in a limited way, as a storehouse of images. Despite the ever-present problem of validating their historical integrity they contain key aspects of the Old Craft rites, such as the basic framework of the rites; exorcisms, salutations to the four quarters and a circle-casting chant.

Even in the pre-20th century literature of ritual magic the same preservative function may be observed in the phraseology of certain texts. Perhaps this is because the solitary ceremonial magician, often a 'man of letters', has served as the Man in Black for covens of the Traditional Craft — hence their methods of working have acted in a symbiotic manner and consequently the rituals used today are a sublimation of the most integral formulae of many paths.

Rumours abound in the shadowy historical mythos of the modern occult revival, especially when it comes to the origin of certain cultic groups. For instance, there is the story that Mr Aleister Crowley was introduced at a fairly young age into the witch cult perpetuated by Old George Pickingill, but due to some uncertain disenchantment went his own way only later to have a hand in the reconstruction of certain Wiccan rites with Gerald Gardner. Also, it should be noted that the late A.O. Spare, an exponent of the Sabbatic Mysteries, had contact with both Crowley and Gardner, but exactly which formulae were passed on and by whom I very much doubt if

we will ever know. For those initiates of the Old Craft the emphasis is upon the preservation of a central body of principles and the constant refinement of the ways in which these principles are applied.

It is in this respect that the distinctions between inner and outer aspects become apparent. The outer forms of the witch cult are in the most part constituted from religious believers. The emphasis is strongly placed on the celebratory nature of the Mysteries and as such their rites are practised as the autotelic re-affirmations of religious beliefs. This is valuable as far as the traditionalist is concerned as it will ensure the preservation of the rites and symbols even when they are not fully understood by those practising them. Nonetheless it is diametrically opposed on one level with the deliberate and conscious use of humankind's religiosity as a technique encoding the transmutability of belief rather than an emphatic dogmatizing of the Forms in which we believe. It is the power of believing itself rather than the power of icons in which we believe that is the key distinction.

The initiate of the Old Craft will believe to make a thing true rather than because he or she, might consider a thing to possess an inherent truth. This is not to say that he or she disbelieves in the innate power of certain facets of magical iconography; rather that he or she will be led to the realisation that all such facets are expressions of the pure form known as The Witches' Sabbath.

Other important distinctions lie in the area of cultic organisation and the fundamental premises of intent and individuality. Even when the pagan faiths were those held by the majority of people in Britain it does not necessarily follow that the rites practised by the present day Wiccan or otherwise are the self-same rites practised by the orthodox priesthoods of antiquity. Perhaps the rites of seasonal celebration are very similar or are the cognate equivalents of

rites practised for many centuries, but these were the rites practised by the pagan priesthoods in public for all to see. They were the rites of a religious faith held to bind our communities together. This same function is today perhaps aspired to by the Alexandrian form of the Craft.

The secret practices of the priesthoods were, and still are, quite distinct from (although interpenetrating with) the outer veils of religious symbology. It might even be said that the majority of the social figureheads in a pagan community, although perhaps seemingly orchestrating certain rites and festivals, were not actually of the initiatory lineage, but nonetheless fulfilled such roles as that of a judiciary. I say this because from my own experience of the Old Craft, traditions are few in number and always have been due to the specialised nature of the rites. For instance, in Essex the majority of initiates were, and still are, solitary practitioners of the Arte, some coming together periodically to practise the Mysteries, but others remaining separate, only joining the other initiates in the regional coven when really necessary. The nature of the coven's rites often are a combination of traditional formulae with a working procedure/symbology dictated by the predilections of the male/female leader of the group.

Because of the tendency of each initiate to specialise in his or her own areas of the Arte, such as wortcunning, mediumship or enchantment (these specializations varying immensely from one village to the next, let alone from one county to another) it is difficult to present a picture of organization. To do so would be a superimposition of wishful thinking on the part of occultists with a penchant for romanticising about the past. In fact it is difficult to make accurate statements about the old witch cult since many teachings are passed on by word of mouth and each successive generation of initiates adds a little to the myth and manifests a little of the Sabbat's Grand Dream.

It is because of this loosely knit organisation of the cult, so loose as to appear non-existent, that it has consistently slipped through the fingers of many historians. Since they look for the footsteps of the old cunning men in the dust of libraries, it is not likely that they will have much luck! Despite this self preservational elitism ensuring the longevity of the cult, it has meant that from time to time a degree of knowledge is lost when an initiate dies and fails to pass on either their knowledge or power. For instance, an entire body of lore relating to the reverential devotion of ancestral forms has been reduced to a single rite of remembrance, Samhain or 'The Night of the Returning Dead', but fortunately, thanks to a few people, this has been remedied.

Two examples of the outer expression of the Sabbatic current are presently in the public domain: namely the coincidental publication in the same year of *The Witches Sabbath* by A.O. Spare and my own book *The Azoëtia: A Grimoire of Sabbatic Craft*. It should also be said that there is a conscious intent to re-emphasise the techniques of Dream Reification, together with the reaffirmation of the vital ancestral and ophidian mysteries within the cultus. Spare's book details the basic ritual procedures and litanies as used in his own resume of a tradition passed to him via psychic induction and inspiration of his "witch-mother", Mrs Paterson. Because of immense creativity and psychic aptitude Spare acted as a true *repositoire* and oracle for this current. His book bears a strong distinction to almost every other account of the Sabbatic Mysteries; these other accounts being for the most part reflective solely of the outer aspects of the cult.

This particular work of Zos exemplifies another important aspect of the witch cult. This is its emphasis upon individual vision and most importantly the necessity upon the part of the individual initiate to attain a point of direct and personal contact with the initiating intelligences of the magical current. In Spiritualist terminology these are so-called 'spirit

guides', being the ancestral and discarnate familiars of the practitioner. Critics of my own book and that of Spare have often remarked upon its subjectivity and thus limited relevance to others. They are missing the point. Anyone initiated into a genuine tradition will realise that although the path of the initiate is underpinned by certain guiding principles or 'universals of sorcery', it is nonetheless true that his or her progress will be determined by the power of personal vision. Each candidate must walk the path alone, until, his eyes being opened by the initiatory illumination of the Mysteries, will see about him his own subtle compatriots, a host of attendants each bearing an arcane truth of the Way.

In much the same manner as the inner point of contact between the entity Shaitan-Aiwaz and Crowley, Spare achieved an inner contact with a guiding spirit of the old Sabbatic Mysteries; and it might even be said that such praeterhuman intelligences are yet the ministers or mediators between humankind and the Gods of an anterior worship to that of the worship of clay gods by humans. For as both Crowley and Grant have stated, the true and honoured traditions of magick have their origins in and beyond the depths of Sumerian antiquity.

I would like to profer an analogous point in regard to the origins of the Sabbatic Tradition, since the word 'Sabbat' is itself Sumerian in its root form: *Sabat-tu* meaning 'The Day of the Heart's Rest' (Also Persian *Azzabbat* = the forceful occassion). A study of its contextual relevance in the religions of Ancient Sumer / Akkad shows that the word 'Sabbat' denoted a lunar rite of magical worship completely in accord although of certain obvious differences due to its time and place in history, with the inner Mysteries of the cultus today.

The methods whereby the 'inner point of contact' is obtained are numerous. In Crowley's case it was via ceremonial magick and with Spare the means was that of an aesthetically-channeled mode of trance-mediumship. It is

perhaps pertinent to point out that such techniques as trance mediumship originate in primal shamanism, but in the West are often classified as Spiritualism. Devoid of the romanticism imbued by a tribal ethnicity such methods are often looked upon as absurd by some ceremonial magicians although it is the practical effectiveness of any method that validates it.

To the initiates of the Sabbatic Tradition, the Sabbat is thus the very Sigil of Magick itself. By its corpora of rituals, contemplations and practices within the earthly cycle of the temporal compass, the cult reifies and obtains a state of circumincession with the eternal Cycle of Arte, patterned in the symbol of the Ouroboros. They step into the atemporal zones of boundless power, participating in that which for most is called 'Myth'. Each manifests the Grand Dreaming of Spirit in the Vessel of individual mortal percipience, transmitting the lightning-bolt of arcane illumination unto the Now of the Present Flesh.

It is from such a point of contact with 'Otherness' of the Eternal, an interpenetration of the mundane and temporal vessel of the magus with the ancient and transmundane powers of witchdom and magistry, that creates such a fountainhead of wisdom within the initiate. This is a characteristic of the Inner Mysteries of Magick, but one which is somewhat difficult to reaffirm with the intellective processes of rationality. We must remember that we are dealing with the visionary experiences of the sum Body of Initiates, the individuals unto whom the custodianship of our Gnosis is entrusted for its inevitable inheritance by the future people of witch blood. This is a key point in the Traditional Witch-Cult, and is perhaps the reason for its immense veil of secrecy and reservation to all but the very few. Many may practise the outer rites, but few may penetrate their teachings, let alone refine and advance those teachings in accord with an inner sense of Passion and Vision.



Bhaktan. Eto. Karat. Ochia

Yedee

GNOSIS FOR THE FLESH ETERNAL

*A Brief Introduction to the Lore Of the Sabbatic Craft Tradition
With reference to the transmission
Of the Quintessential-Azoëtic Current.*

In seeking the Quintessence of Magick we must seek within ourselves, as unique stars shining within the Body of the Void — shining with the Single Flame of Magical Power. We must not look further than the Present Moment, nor strive towards an ever-distant Idol of Perfection; rather we must grasp the Secret NOW. For the Arcanum of the Quintessential Current lies within our flesh, in the matrix of our present incarnation. Its Mysteries permeate the crimson tides of our blood with the theophanic quickening of the Spirit. Within the Vessel of the Body Entire the Primal Atavism of the Magician is thus enshrined: the Fire of the Elder Gods is set ablaze within the adytum of Man. In the very moment of its self-realisation this arcanum transmits the spark of the initiating atavism, its power reveals the nativity of the Eternal Mage.

Within the Tradition of the Sabbatic Mysteries the Primal Atavism of the Mage is called 'the First-born of Witchblood'. It is revered as the Fiery Serpent of Heaven incarnate within the Red Earth of Flesh and Blood. It is thus evoked as the Primordial Indweller of the Land, as the Soul of the Mundane Autochthon, the Ancestor/Ancestress unto whom the First Vision was given and unto whom the gift of magical speech was bestowed. The descent of the Stellar Serpent into Man is the Redeeming Fall of Lucifer (Lumiel) into the World of Matter (Adam). This downward or reificatory transmission of divine pneuma sacrifices the nature of both Angel and Mortal Man, but through Death it begets the Living Initiate: the Man of Light. Arising from this mystical agapae of Love and Death, the Initiatic Entity possesses the physicality of Adam and the Sidereal Gnosis of Lucifer. The

powers of the First Initiate were thus made manifest upon Earth. Through the Word thereof, the Logos of the First-born, the Divine Vision of Self-Realisation was cast forth throughout Time: the Gnosis passed on from soul unto soul, from mind unto mind, through the sacred medium of language (the Sacred Alphabet), and so the Arcana of Eternity are perceived in the Moment by Us, the Present Inheritors of Witchblood.

'...they [the Fallen Angels] taught them charms and enchantments, and the cutting of roots, and made them acquainted with plants..... And Azazel taught men to make swords and knives, and taught them to know the metals of the earth and the art of working them....'

THE BOOK OF ENOCH, CH. LXIX.

According to Sabbatic Craft Tradition, the 'First-born' of Magick is named 'Cain', He who received the Sign of Exile, the Mark of the Beast, upon his brow. Cain is considered to be the child born of the union betwixt Lilith and Samael - between the Man and Woman of Light - They in whom the Serpent first indwelt. In this interpretation Adam and Eve are perceived as the Man and Woman of Profane and Mortal Nature, whereas Samael and Lilith are the self-same entities, but infused with the initiatic spark or numen of divine ophidian power. Numerous implicits of stellar lore are concealed in the salvific deed of the Heavenly or Northern Serpent's descent. These form a focus of devotion in the Draconick Mysteries of the Sabbat as celebrated by the Synomosia Dracotaos, an Albionic Cultus of Crooked Path Sorcery.

In a further development of our myth, Cain is the embodiment of the Illumined One, the Initiated Self, whereas his brother, Abel, is the Profaner, the Infidel or Uninitiate. The biblical account of Cain's fratricide denotes

the sacrificial murder which the adept commits in overthrowing his own dualistic or unilluminated nature. The reverence in Sabbatic Rites for the 'First Murderer of Man' is thus an encrypted devotion to the Path of Self-Transcendence.

Cain is customarily called 'the Master of Horsemen'. The 'horse' in this context may be interpreted as the body of mortal flesh, the steed of Matter which the spirit 'rides' in the possession-trances that arise from the rites and praxes of magical arte. The charm below is a cipher of Cain's spiritual horsemanship.

*'Here's to the Horse with the four white feet,
with the chesnut tail and mane;
a spot on his breast and a star on his brow,
and his Master's name was Cain.'*

A TOAST OF THE HORSEMAN'S WORD SOCIETY

Man is the Horse, the four white feet are his palms and soles, the chestnut tail and mane are the 'reddened hair' of the head and the genitals, the spot on the breast is the heart — the place of oath-taking, and the star on the brow is the so-called 'Witches' Mark'.

As the Horseman's Lord, Cain is identified with the Blacksmith, the Master of Fire and Metal. In this context he is the archetype of the first artificer, the first knower of skills and talents. As the tender of the alchymic fornax, the Forge-fire of the Azoth, he is referred to as 'the Man-in-Black' and as such may be identified with the Burnt or Blackened God — Shaitan or Set-an, within whom the Peacock-fire, the Seven-tongued Light is concealed. Within Sabbatic Tradition 'the Man-in-Black' is figured as the Devil, the Great Opposer, and is - in literal terms — considered to be the very entity of Death. In contemporary praxis he is thus called upon as 'Deval', as Mahazhael, Samael, or as *Apethjuj*.

As 'Death' or Thanatos, the Great Opposer is summoned as the Sovereign Witch-father of the Sabbat and is evoked as a deified form of the first initiate. Cain as Witchfather is paradoxically his own Sire, and thus — as the Consort of Lilith — is both Child and Lover. His role as Transgressor is thus extended to embrace the prototypal murderer to that of the first incest. This signifies the Transgressive Way of Mystical Return, the Path which leads us back to the Red Earth or Womb of Our Origin. To enter this Path, one seeks not by the forwards embrace of Life, but by a backwards embrace - an en-trance into Death.

The god-form of Cain as the Skull-masked God is perceived as the very 'entity' of our own death. Our shadow is seen to mark the place of our final return to the dust, and is thus ritually entreated as the Gateway to the atavistic lineage of the Living Tradition, as the Way of the Spirit-procession which leads betwixt the First-born and the Last-dead of all Witchblood. The open'd grave becomes the birth-road for the Returning Ones of Eld.

As the present children of these Mysteries we may enter into communication with the souls or atavisms of our magical heredity through the gateway of our own bodies. This may best be described in terms which are at once both mystical and practical. For present purposes a swift gloss must suffice...

In the present-day recensions of the Elder Craft, we are taught that Liliya or Lilith, the Primal Goddess who is Life Itself, must be called upon at the Place where three roads meet. These three roads are the three states of awareness — Waking, Dreaming and Sleeping. The Goddess is the Continuity of Awareness — the 'cross-roads' state in which the Adept abides after the accomplishment of contemplative, ritual and votive disciplines.

Beyond the Meeting-place of the three roads there is the Fourth Road. This is entered through any State of 'Inbetweenness', such as a ritually induced hiatus of

consciousness or more often the State of Hypnagogia. The Fourth Road is the Trance State Itself: the State of Silent Knowing or Gnosis. The Sabbatic Teaching is that where the Four Roads meet the Power of Death resides. As the God of the Cross'd-Roads he leads the Aspirant through the Psychostasis of the Initiatory Ordeals, thus granting him communion with the 'Living And the Dead of All Blessed And Wise'.

In summary, the instantaneity of Self-illumination is the immediate result of contact with the innermost sanctum of our own being. By entering the cross-roads of our awarenesses we enter the gnostic states of the Lord and Lady — the Initiatic Conclaves of Cain-Mahazrael and Liliya. Whilst these Mysteries are transmitted through contemporary lineages of Traditional Witchcraft, they may also be cognized by any Receptive Mind as Immediate Realisations of Magical Heredity. Herein is the arcanum: the unveiling of the eternal spirit-procession — the continuity of all past and future transitions of entity through which the Indivisible 'I' will pass — is attained by going-forth to the Sabbat, the Mystical Rite at the 'Cross-roads' or Transvocatory Point between all Space and Time. At this Point lies our Eternal Ancestry: the Grave is the Womb of the Quintessence Azoth.

'The Great Sorcerer draws Power from his own Death. Now!'

For the sake of our present context it is important to demonstrate the parallel between the Sabbatic Tri-unity of Liliya, Mahazrael and Cain, and the Thelemic Triad of Babalon the Scarlet Woman, Therion the Great Beast, and their union in the Bastard-child. The interpretation of Cain as the bastard progeny hinges upon his being the fruit of no 'sanctioned' or worldly marital union. Born of all Nature, he is the single offspring of the Great Mother's vast concupiscence with all Enity — for she rideth the Thousand-

limbed Beast of all Existence and from that divine whoredom the Heart-union is enfleshed as Cain.

The magical practitioner is then to be self-realised as a unique child of Life and Death. One may visualise oneself as the Silent Self-speaking Child, perfect in ipseity upon the Fire-petalled Lotus that grows from the grave of one's self-conquered mortality. One is thus *Seth-pa-kharad*, the prodigal child uniting all Holiness and all Heresy; the self-born of Babalon, Scarlet 'Flow-er' of all Womanhood; the Sole Son (Sun) of Heaven arisen from the Grave of Conquered Natures — from the Black-of-many-colours Earth of Ancient Khem. Between the Nuit and the Hadit of all Extremities, one is both the Path and the Traveller. The awakening of oneself to the inner arcanum of Thelema is truly the opening of the Visionary Eye; it is not the clinging to any creed, but it is the creedless living of Gnosis! If this secret can be grasped then the Vision will transmit.

Returning to the matter of the Sabbatic Teachings, I have attempted to outline, albeit in a very basic manner, the crux of a Body of Lore, whose elegant simplicity and yet highly intricate nuances cannot be given a just expression by words alone. But nonetheless this outline will suffice to impart to the reader a sense of the approach to the Quintessential Current which the Sabbatic Craft Tradition may grant the Aspirant. In essence it focuses upon the individual as a centre of power and emphasizes — via the stress upon an individual's state/s of consciousness — the vital importance of one's personal magical vision of the World. This approach assumes form in group practice as well as in the solitary observance of the Tradition. Rather than primarily attempting to externalize the Quintessence via a unity of different initiatory streams — by bringing together individuals skilled in such to facilitate a 'working group' — its prime objective is to allow the individual aspirant to discover the Unity of Magical Power Within, whilst engaging him or her in a

complete body of magical disciplines and lore without compromising the germination of personal insight. (This manner of Teaching is akin to the Sufic technique known as the 'scatter' method). Once the arcanum is realised autonomously by the individual, the function of a group circle will be evident as a means to refine the awareness of the Quintessence.

By going forth through the Gateway of the Cross'd-Roads the aspirant meets face-to-face the Catena of the Mighty Dead, not only those of his own metempsychotic lineage, but all Kindred of Our Arte to which he is bound by the Covenant of descent from the First Initiate.

He enters the Circle of the Living and the Dead to dance in co-eval rings of moments, days and epochs, hand-in-hand with Gods, Beasts, Men and things of Spirit and Flesh as yet unnamed. This Vision is that of the Great Sabbat — the Prototype or 'Form' of Magical Quintessence from which all magical rites and practices take their pattern. It has been called 'The Communion of the Saints', 'The Sabbath of the Witches', in antiquity 'The Sabaziorum', and in the times of Ancient Babylon 'Sa-bat'. To some this Vision is full of glorious imagery, where angelic nymphs will lead them carousing and singing to feasts of delightful superabundance. Yet to others it is an infernal pilgrimage, traversing gulfs of pain upon ladders of knives, jostling with concupiscent hordes of half-formed Satyri and Succubi unto the oft'-bloodied altar, where the Anus of the Goat is kissed as though it were the tender lips of a Proserpinian Virgin.

The unity of these disparate representations lies in an integral area of Sabbatic Lore — the Teachings regarding the Hand and the Eye. These are magico-aesthetic formulae centering upon the Innate Purity of Perception. To accomplish a realisation of this original basis of our perception, many magical techniques have been evolved for the sensory transmission of the Quintessential Current via

Art — whether that be pictorial, musical, sculptural, terpsichorean or martial.

Many of these techniques involve the transgressive ethos which marries the innate purity of intent with the outward 'blasphemy' of action. The Forbidden is used as the tool for perceptual rectification and the re-alignment of the senses to their 'Virgin' condition. Such methods are fundamentally akin to the Panchamakara teachings of the Vama Marg and the One-Life/Short-Path teachings of the Bön-po and Tantric Mystics of Tibet and Nepal.

The Full Embrace of Abomination is endured to gain intercourse with True Beauty and Understanding. This alchemy of aethesis is glyphed in the myths of the Sabbat by the transmogrification of the *Osculum Infame* — the Forbidden Kiss — into the 'Sacrificial' Heiros Gamos of the Virgo Sabbati. Similarly, the transformation of the Medusine Witch-Queen into the flowering visage of an Aphrodite.

(It is of note in comparison to the One-Life/Short-Path that there is an identity with the 'Fourth Road' of the Sabbatic Teachings and the half-coil of the Kundalini or Fire-snake, which is in total three-and-a-half coils. The identity between the 'Short Path' — the Half-coil or Interstitial Route — and the 'Fourth Road' is explicit upon a study of common techniques and aims within both the practical and the mystical fields of Wytcha and Tantra).

With regard to the magico-aestheticism of Sabbatic Lore, we have a direct cultic precursor in Zos vel Thanatos (Austin Osman Spare), whose own artistic and magical work greatly refined this specific area of the Tradition. He was himself an Initiate of the Sabbatic Mysteries — in the Outer via the spiritus lineage of Old Ms. Paterson and the Salem Witch-cult, and upon the Inner via the psychically inductive initiations caused by traffick with 'intrusive familiars' such as

'Black Eagle', as well as the metempsychotic inductions of the Sabbatic Lore facilitated by his practice of Atavistic Resurgence. It was through the personage of Zos that the Sabbatic Current conjoined with the Ophidick Numen transmitted through the O.T.O. The symbiosis of the two streams is attained par excellence via the Zos Kia Cultus, which may be seen as both an 'atavism' of the Sabbatic Cult today and as the 'Portal' for the insurgent vitality which is presently revivifying the Circle of Artist-Initiates.

It is perhaps pertinent at this juncture to state my own role in these matters as a whole and to comment, as much as is permitted without breaching the law of secrecy, upon the present form of the *Cultus Sabbati*.

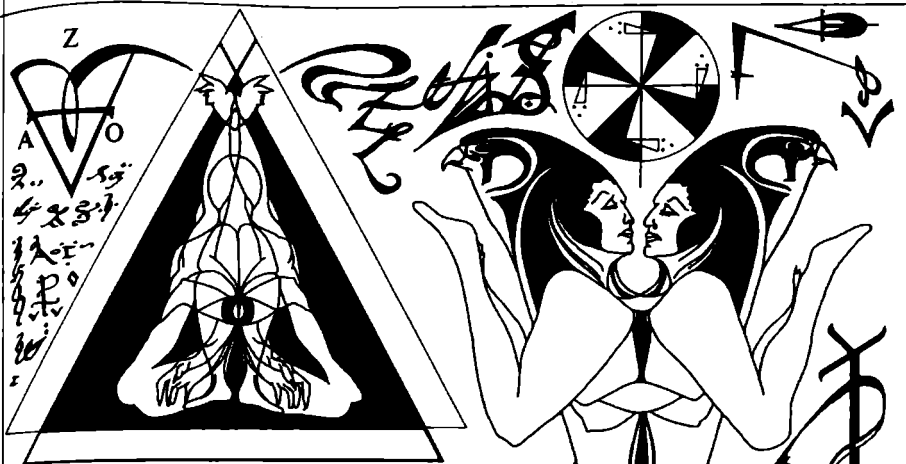
Contrary to the views of some historians, anthropologists and occultists, there are traditions of magic, witchcraft and sorcerous practices in Britain and Europe which have continued from ancient times, through the medieval period and into our own modern times. The substrata of folk magic, oftentimes fused with and inseparable from the High Magical traditions, has maintained a continuity through centuries, although it must needs be said that each generation interprets and applies the Mysteries differently.

The tradition to which I belong is that of the Sabbatic Craft or *Cultus Sabbati*, which, after discarding nominalisations, may be understood as a magical tradition preserved by a direct lineage of Outer Initiations. In basic terms, the Cultus can be said to transmit the teachings and practices of English Cunning-craft or rural folk magic, but as generations have changed their character, so our tradition has changed its modes of practice, presently evolving to what may be understood as 'Transcendental Sorcery': a unity of practical spellcraft and gnostic mysticism. The essence or 'Current' of the Cultus is native to Britain, although it is mythopoetically said to be informed by the self-same current from Ancient Sumer which presently informs the inner sanctum of the

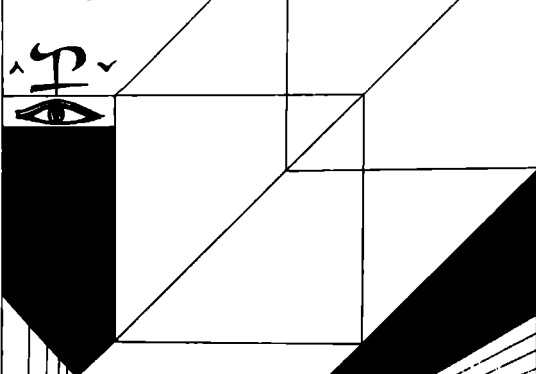
O.T.O. (hence the etymology of Sabbat = *Sa-Bat*, the Lunar festival of Inanna). Other mythopoetic derivations could place the impetus elsewhere, even unto the very Gate of Eden. But in truth, the power of the Cultus is derived from the land whereon its circle is cast, wheresoever that may be.

Within our present time the Cultus is assimilating the web of currents transmitted from the many occult power-zones upon and beyond the Mundane Sphere, not by outer union, but by direct apprehension of the Quintessence.

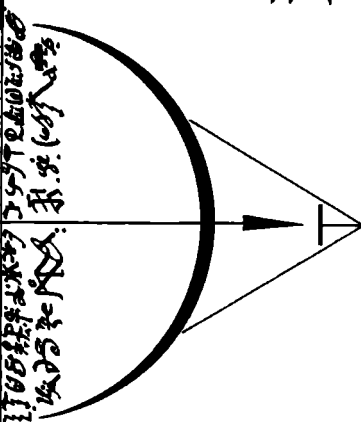
The Lineage of Outer Initiations, (which has been unbroken since before the inauguration of the Thelemic Era), is preserved by a means simply called the 'Passing-On or Passing-Over of Power'. It is usually a gesture of contact between the Initiate and the Initiator — accompanied by the reception of the Pass-word, and also the Words of Benediction: "May the Blessing Be". It is of note that this blessing and gesture are identical to that preserved in certain Sufic and Dhu'lqarneni Circles, the words being translated directly as 'Mubarak Bashad' — "May the Blessing Be". A cognate means of this 'Passing-On' will be found in the tradition of "The Horse-Whisperers", a secret society closely linked to certain forms of the Old Craft — hence the relevance of the 'Master of Horsemen' or Cain as the First Initiate. Certain forms of Craft Freemasonry, contemporary Voudon, vastly ancient Bön-po, as well as the aforementioned Sufic and Equine-totem sects et al, preserve an initiatory gesture to impart the power of their current from Initiator to Initiate. Within the Sabbatic Craft this is only bestowed when the aspirant has fulfilled a preparatory period of nine months and a novitiate period of one year and a day, during which they are taught and trained in the manner of the tradition. There are other means of this 'Passing-On', such as the purely metempsychotic, which preserves the Inner Catena of Witchblood. There is also the Eroto-inductive means, which is only used once by an Initiator in his or her



う
は
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100



M	E	G	I	L	L	A
E	U	R	I	E	L	L
G	R	I	L	U	E	L
I	I	L		L	I	I
L	E	U	L	I	R	G
L	L	E	I	R	U	E
A	L	L	I	G	E	M



lifetime in order to pass on not only the 'Power' of the Tradition, but also a certain secret authority. According to custom the worthy Initiate must be of the opposite gender, thus ensuring the alternation of masculine and feminine emphasis in the teachings, and also engendering the 'Children of the Elder Gods' — those sired in the precincts of the Sabbatic Conclaves.

It is also important to point out another aspect of my own work, because it bears upon the relevance of the Zos Kia Cultus and the work of future adepts within these Mysteries. This is the matter of the individual Initiate's responsibility, not only to preserve the lineage and its lore, but also to refine, expand and sublimate it in accordance with personal vision and predilection. Zos, in his formulations within *The Witches' Sabbath* and in his *Grimoire of Zos*, transmuted the Sabbatic Lore as a natural consequence of his own artistry, but nonetheless he did not detract from its Corpus of Wisdom. What his words do not impart his pictures most assuredly do. Likewise in my own recension of the Tradition within *Azoëtia, A Grimoire of the Sabbatic Craft* (From *Azoth*, *Zoa*, *Azoa*, et al; hence Quintessence, Life and Death, and cognate ideas) I have redefined the Body of Sabbatic Lore and have sought to reconstruct the entire framework of the Tradition in accordance with its present aim of reifying the Quintessential Current of all Magick. Certainly the work reflects my personal vision, but the 'Lore' encoded therein is a direct 're-enfleshing' of the Tradition as a Whole, drawing in strands of symbolism and technique from many paths to express their alignment within the Quintessential-Azoëtic Current. Thus having focused the Gnosis of the High Sabbat upon the Inner as a repository for the Unifying Current - the Magick of All Aeons - the task is now to reciprocate this upon the Outer.

The Mystical Grimoire *Azoëtia* is the Telluric Point of Ingress for the reification of the Quintessential Current. It is the 'Living Truth of Arte, the Very Flesh of the Sabbat's

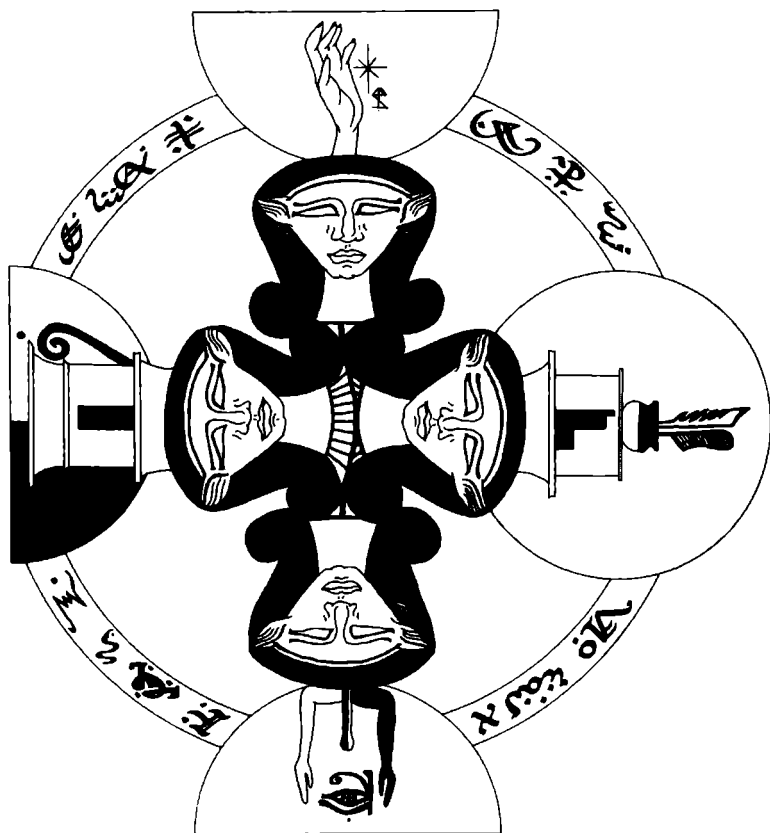
Initiates, the Gateway through which the Mighty Dead of Witchblood will once more go forth in Shadow and in Light upon the Earth'. The physical book is only a visible means to read from and thereby gain access, through the subtleties of symbolic inference and psychic perichoresis, to the Great Unwritten Grimoire of Magick — that which is the 'True Form' of the *Azoëtia*. As Present Magister of the Cultus Sabbati, I have initiated this Work in accordance with both the principle of preserving the integral Body of the Teachings and the ethos of their perpetual refinement. This is not straightforward, nor is it a light responsibility; one must ensure that whatever one adds or subtracts does not diminish, imbalance or conflict with the Harmony of the Totality. This concerns all who are at present conjoined in similar endeavours within the field of the Arcane; with all due honour I express my blessings, gratitude and encouragement to those True Companions of the Way.

The Principal Methodology of the Sabbatic Arcana is Sorcery, and therefore it is necessary for me to define what is meant by 'Sorcery' in this context. Its meaning as employed in the Cultus Sabbati is in agreement with its correct definition via the roots of etymology: *ensorcel/ensorcellment* = encircle, meaning 'to bewitch' or 'to bind by witchcraft'. Hence this implies the method of 'encircling' or 'binding' as a means of control and influence within the manipulative procedures of Magickal Power. It is usual for occultists to maintain a simple error of technicality to strengthen their practical ineptitude. In the use of 'Sorcery' as a name for specific magical procedures the error of terminological inaccuracy is most common. The term is usually restricted to those operations which rely upon the use of material bases, or are located strictly upon a fixed level of magical processes, i.e: the Lunar/Sexual Strata Entity. The error extends further, classifying the 'Sorcerer' as a Practitioner of 'Black Magick'. Fortunately these errors are half-truths.

Sorcery embodies the technique of 'Binding' as the means of controlling Magical Forces, and hence may best be defined via a definition of that technique:

The act of Binding is the deliberate limitation of a Force or State of Entity by Will, Desire and Belief, in order to give that Force or State of Entity a specific Form or Icon, and hence give its Power a focus and an intensity imminent to self-realisation.

This definition is not restricted to any one level. It functions from the Highest to the Lowest Strata of Being. Upon the Transcendental and Mystical Plane it is operative via the 'Forms' of the Elder Gods and through the Abstract Magical Principles that are embodied in the Sacred Alphabet.



Upon the Intellectual Plane it acts via the 'eidōs' of the Gods and Powers as 'cogent principles of philosophical enquiry' — the 'Ideas' which specific god-forms represent. Similarly it may be applied upon the Emotional level via the sensory corollaries of the Sacred Letters; upon the psycho-sexual level via the use of specific eroto-cognitive and orgiastic formulae; upon the mundane level via the ritual iconography and the use of fetishistic bases to earth or manifest the Power Invoked; and upon the atavistic level via the ancestral, totemic and elemental powers communicated with and used by the Practitioner as delegatory extensions of his present entity.

This only glosses over the Practice of Sorcery, but it clearly exemplifies its relevance to the Adept. As defined in reference to the Azoëtic Current, Magick is the Force Itself, the Transmutability of the Quintessence (Azoth) of All Nature; and Sorcery is the Method par excellence of the Arte Magical used to control that Force. Its advantage is primarily its technical precision in working with the extremely specific nuances of the Magical Current, whilst maintaining the Sanctity of Mystery via their understanding and control through the cryptogrammatical meta-language of the Sacred Alphabet. The ramifications of the system are complex and intricate, but it exists as an holistic 'entity'. Its understanding should be undertaken not solely upon an intellectual or rational plane, but rather by 'feeling' an intuitive knowledge and by virtue of sudden realization: a deep and tacit gnosis married to the lightning-swift illumination.

The notable distinction in the Sorcery of the Azoëtic Current is that it is 'the Sorcery of the Crooked Path'. It is loyal solely to the deviation of the unique intent; it defines, refines and achieves its secret ends, and in doing so confronts the limits of Nature's own horizon. By the transilient dance of the Adept from the Old Flesh to the New — from Abel unto Cain— he perpetually reifies 'That' which he is not: the

Body of Otherness. He is thus not only the Gateway for the Returning Dead but the Gateway for Those who are 'Beyond' and 'Between' the borderlines of Possibility.

In consequence of these arcana I give the following magical formulae, which I hope will serve as a precis of these ideas, and that if used as daily objects of contemplation may transmit and en flesh the Quintessential Current to the 'Pure of Hand and Eye'.

Of these formulae, The Soliloquy of Alogos should be used upon waking and The Exvocation upon retiring. This order should be reversed at the Full Moon and the New Moon.

THE SOLILOQUY OF ALOGOS

*I: O' Thou Sole Arcanum - Panphage, Pangenetor, Panfornicatrix,
who art the Wanderer within the Labyrinth of every Possibility.*

A Cipher of Cryptograms concealeth the Metatheses of thy Name.

*Thou hast no kingdom beyond Transciency,
who art exiled amid perpetual metamorphoses.*

*By this Sorcery of Will, Desire and Belief:
Thou art Here, this Very Moment: Enfleshed.*

*From this Form give forth the Necrologue:
the Death-Speech of Atavism.*

*Grant us the Immediacy of Our Futurities:
Transference between all Otherness.*

*Lead us to meet the Ever-coming Chaos
with a tranquil embrace and ennoble us with thy Solitude.*

Spare us no Sensation: That we may attain Gnosis within Ekstasis.

For Thine is this Illumination: the Living Truth of I: NOW.

THE EXVOCATION

I: O' Thou Colossus of Phantasie,
who art the Mote and the Motion of All Creation,
the Ephemeral Masquerader of Chaos.

Ever-changing are thy Names;
All Names but no Name will suffice to call Thee.

Thy Kingdom is the Horizon that encircleth me.

By mine Inscrutable Sorceries,
Thou art Here, this Very Moment: Transvoked.
That the Circle lieth empty.

In this Void enflesh anew the Alogos of I.

Grant us the Flesh: Protosarkia.
Incarnation to That which hath yet no nature.

Lead us not. For we are the Path Itself.
The Sole Prae-determinant of That which shall Be: NOW.





A SCATTERING OF DUST FROM THE WING OF THE MOTH

The Sabbat of the Witches exists in Dream, in the mystical reality born of Mankind's ancient physical heritage; it is a dimension separate and inaccessible to the company of common folk. The world-field of the Sabbat is reached solely by those who dare to sip from the Graal of the Serpent's venom. From darkest bane comes golden benison: the blessing of Sight, the journey of the Eye into the Forbidden Realm. The heart of the Sabbat lies within the Isle of Faerie, veiled in the mirage-mist of phantasies — a kingdom far out to sea, from whose shore whispers are caught, heard by spirits and then carried downwind in time on the breath of countless lips. Among the whispers I have heard: 'The Sabbat is a reality in the Flesh'.

The 'flesh' of the Sabbat permeates the Earth beyond a hymen-veil of impenetrable fire: it is a subtle entity sensed in sudden omen, in the visions caught by the dreamer's eye, in the augur of beast-track and bird-flight, in the rapture of fascination, in the unaccountable leaping of spirit through the fissure of twilight... in the sudden turning of Chance that opens a book before your eyes with the greeting glance of mystery. The carnal menstruum of Faerie lies forever outside of the commonplace and it is therefore forever unreal in the eyes of the worldly, and yet it is thus, in Sacred Unreality or Divine Absence, eternally sacrosanct and beyond profanation in the Otherness of the spectral realm of shadow.

In the market-place where all men may walk, the shadow-world is talked of in words double of meaning. Silence and secrecy seem to guard the lips against their vain out-pouring, and yet it is a State of Consciousness that is the Very Arcanum. The Secret cannot be divulged save by its own means, and silence is its guardian.

Books and essays by academics and occultists endeavour to make comment, debating upon the historical veracity of the Witch-cult, or seeking to present a magico-religious version of Sabbatic lore; there are few who distinguish the symbol from the symbolized or who discern sufficiently between the footprints of the dead left behind in historical fragmenta and the living foot which has passed by and moved onward. All too often a shell remains, whilst the life which once occupied it has evolved. The witness seeks to guess at that which made the historical imprint of the 'witch' within the context of society, and yet that which is sought is, by its very nature, non-societal in its central field of operation. This is not to say that the witch, spirit-medium or sorcerer is without social function, but it is to say that the social, economic and religious functions are an external aspect. This does not demean the role of the 'witch' as the mediator between the worlds, as healer and soothsayer, but contextualizes the 'witch' in a manner which takes into full consideration the inner or initiatory understanding in conjunction with the external and socially functional aspects. It is always possible to analyse the societal contexts in which a type of the witch-cult or practice appears; however this is peripheral and circumstantial to the inmost and a-temporal nature of the initiatory body. The reality of the Dreaming Cultus will remain hidden, hidden save to the Dreamer-initiates who 'go forth by night and make manifest by day'.

Discussions within the public domain regarding the initiatory activity of the Cultus are undertaken solely when it is deemed functional or advantageous to purpose. It may serve well for comment to be made in juxtaposition to the evolving perspectives of academia, or in response to the changing environments of social and religious needs, but it is in response to the ebb and flow of the Magical Current that the outer activities of the Cultus are aligned. Form must fit function. The masks of externality -the religious form, name

and symbol- are transient, they serve the initiate as 'vehicles' for the coherent directing of energetic activities involving Belief, Desire, and Will. The vehicle of Intent may be aligned to the benefit of a social context —the witch serving the community— or it may be wrought according to principles of reversal and be fashioned so as to oppose the perceptual limitations created by a cultural boundary of values. Temporally the processes utilized in the cult are often undertaken in silent knowing, seemingly but reflections of external and circumstantial imposition, but at certain times the cult or the individual becomes fully self-conscious of the a-temporal and temporal realities of the Cultus. That which once was held to be secret emerges when needful into the Outer, for within the Circle new knowledge arises and must be nurtured aright. Grain must be sown, tended, and harvested; all things according to their season. During the present phase of the Sabbatic Tradition, the Cultus Sabbati—a Body of Initiates— is creating a focal cohesion between comparative lineal streams of initiation in the Old Craft; this process is one of self-realisation and manifestation for Those who walk the twilight path between the worlds.

The Dream of the Sabbat, the Vision imparted to the Artists of the Divine, is reified according to the motivation of Magical Power. The function of the Cult or Body of Dreamers is to manifest the revelation of the night-journey within the praxes of sorcery and thereby establish a path of transmission for energetic knowledge to the Physical. The path creates the way toward liberty from circumstance. The phrase 'to go forth by night', frequently occurs in the folklore surrounding the witch: the night-flying hag upon the besom, the strega or night-owl, the meteoric streak of witch-fire, the omen-bearing mare of sleep, are amongst the most common of associated images. 'To go forth by night' is an initiatic phrase of many interpretations and may be found in both ancient and present-day recensions of ritual. The

following example, 'The Chant of Going Forth by Night', is a charm belonging to certain covines of traditional Craft operatives in Essex; it is taken from an unpublished grimoire entitled *The Book of Effigies*:

O' Fair-blood'd Children of Elphame,
O' Dark-blood'd Kin of the Snake,
Ye that are wed in the Battle of Night
In Midnight's Field 'neath Calling Moon;
Ye Leapers o'er the Turnstile,
Ye Keepers of Meadow and Gate;
We turn thrice about this Place in your honour;
We dance with the Hidden Folk of the Grain.
We here do meet for the harvest to fight,
'ere back to our dust we go once again.
O' Dark-blood'd Children of Elphame,
O' Fair-blood'd Kin of the Snake,
Ye that are masked in skin-veil and birth-cloak,
Ye that go forth 'pon Embertide Night;
Come ye hither and take ye our hand,
with horse-sweat and leaf-bane,
With toad-bone and Wolf-grain—
All Hele and Hail and Blessed Be!

The Night is the domain beyond the gate of the twilight. It is, therefore, the 'state' which lies between the inbetweenness of the Dawn or Dusk. Generally the phrase refers to the sloughing of the waking form and the spirit-travel undertaken in the dreaming form. The 'Night' may function as the glyph of an animal form into which the initiate 'goes forth' in order to traverse the land or air. The European folk-motif of the Great Wild Hunt is perhaps the most apposite collective image: a cavalcade of gods, beasts, and spirits lead by the Queen of the Fairies or the Horned

Lord of Animals. The Wild Hunt is a symbol cast forth from a deep strata within the current of the Sabbatic Mysteries and may perhaps be viewed as the shamanic precursor of the later cultic manifestations involving the theme of the 'night' as the arena for a secret battle or conclave of magical activity. In a temporal sense one may posit a progression of 'types' of night-journey, an evolution from the solitary spirit-dream, through the variations of the Wild Hunt to the forms of the Spirit-battle for the crops, leading to a spectacle of the Sabbatic orgia. In opposition to the view which describes a temporal evolution based upon the religious and folkloric patterns underlying the Sabbat, one may, from an initiatic standpoint, describe the differing manifestations of the night-journey as variations emanating from a single energetic core of knowledge. The initiate may experience various forms of the night-journey, for the differing manifestations express the strata of a single mystery which may be partaken of a-temporally. Within the present phase of the Tradition the vehicle of this specific mystery has been named by one initiate 'The Spirit-Hunt Covenant'. This naming is assumed as a nominative mask of an initiatic stream of knowledge allied to the Body of the Cultus Sabbati.

The night-journey may be an individual undertaking or may, given the appropriate context, become a collective activity. (The reader is referred to anthropological studies regarding the *Benandanti* of Friuli, Italy [Ginzburg] and the *Dona de la fuera* of Sicily [Heningsen] as relevant examples of cults of night-travellers.) Within the Essex Craft many initiates undertake solitary practices involving dream-control and thereby 'going forth by night' to the Sabbat or Astral Conclave; the solitary experiences are then commingled to form a collective myth reified through ritual practices involving several initiates. In this instance the lone spirit-dream functions symbiotically with the collective activity mythically known as the Great Wild Hunt.

In order to accentuate the idea of a single knowledge with various manifest and temporal forms, yet with an a-temporal core, an example may be given. I was personally told by a fellow Crafter of the practice used by Buckinghamshire witches only three initiatic generations back. He said that the witch, alone or in the company of fellows, would sit astride a forked stick or horse-headed stave and 'go forth by night amongst the fields, riding through thick and thin in order to make the land fertile'. This practice was undertaken by the Weican at Lammas or as soon as the first field had been harvested; one could then 'ride' through the 'thick' of the uncut sheaves and the 'thin' of the stubble. The steps of the 'ride' were danced into the land in order to dispel or appease the old, the powers of decay, and thereby to usher in the new, the powers of increase. If a dream should dictate an alteration of the practice, then the dream would be the motivation for the evolution of custom and praxis. An African parallel worthy of consideration is the Kapsiki belief in the 'spirit-walkers' of *Kelengu*; these are people whose shadow leaves the body at night in order to go forth in spirit-battle for the welfare of the crops. The 'spirit-walkers' bear close similarity to the *Benendanti*. Both groups are formed of individuals born with a distinctive trait such as a caul, they leave their bodies at night in shadow or animal form, and then go forth to act for the fertility of the land. The *Kelengu*, *Benendanti* and *Weican* occur within cultural locations widely separated geographically, and yet, as examples of night-travellers, share the same strata of spiritual activity. The individual of either group 'goes forth by night' in order to fight for the harvest and the benevolent power of nature. This is a complex matter and distinctions may be drawn between the cited examples, but my reference is made solely for inferential purpose relating to the a-temporal core of 'Sabbatic' activity.

Elements within folkloric representations of Witches, Witch-cults and their activities, reflect and encrypt the initiatory reality of the Sabbatic Tradition. The matter of the distinguishing birth-trait such as being born beneath a special 'planet', or with the caul or the blood-red naevus, recalls the anthropogenetic stigmata borne by the kindred of the Sabbat: the Mark of Cain. The caul and the stain of blood are signs which put the individual outside of the normative birth-state of the community; they place the individual in the Otherness beyond the ordinary world. It is thus that one is 'marked' as special or different, and thus as something ambiguous — of possible supernatural benevolency or malignancy. Such characteristic signs of separateness may be seen as the underlying physiognomical truth from whence the belief in the so-called 'Devil's Mark' arose within the diabolic form of the Sabbat. To the initiate the *Sigillum Diaboli* is both literally 'the Devil's Pinch' and yet is also the intangible sign worn upon the brow; it is the Mark of Cain, the invisible mark which distinguishes the true-born of the Craft blood-lines from the Profane.

Folklore has preserved the shell, the living reality has survived and evolved. Within several British recensions of Sabbatic Lore there is a myth which has been passed down both orally and in written form which recall the descent of Witch-blood from Preexistence to the Present-day through the transmission of the Primordial Creative Fire. There are variant forms of the myth known to me from sources in East Anglia, South Wales, and Cheshire, all of which are from operative lineages of Craft practice. The mythic construct serves to encode certain core teachings regarding the nature of the lineal descent and the raising of magical power. It is dressed in the language of a daemonological gnosis fused together through practical application and bearing the signs which tell of its passage through numerous cultural environments, the foundations of native folk-imagery — the

Black-smith and Forge— combine with Middle Eastern sorceries and Luciferian symbolism redolent with the imagery in the 69th chapter of the *Book of Enoch*. In essence the myth tells of the Elder Gods, their pre-existential state of negativity, the Creation and the emanation of the Ancient Fire to the Race of the Watchers, on through the intermarriage of the Old Ones and Man, the interpenetration of the Flame and the Seed of Samael and Lilith, the spawning of Cain and his role as the Lord of Horsemen. Fragments of the myth have reached the surface, the market-place where all men may walk; the entirety of the knowledge telling of the Mark which sets the Wise-blooded aside from the Clay-born is found within a State of Awareness —it *cannot* be divulged.

There are numerous facets which may be drawn out from the central mythic form of the Witches' Sabbat and explicated within the initiatory sense; the themes of the Night-journey, the Devil's Mark, the transformation of man to beast, the role of the bestial from as the familiar, the use of poisons for trance, and the iconostatic function of the diabolic symbolism -all are aspects emanating from the Dream-vision witnessed by initiates in various and diverse forms. What then is the function of Dreamt Sabbat, and what is its connection to —its realization in— the Flesh?

Mystery is best understood within Mystery; within the cipher of myth and symbol the lore of the Sabbat is written in subtle completion. Sabbatic Lore lies within its own domain: the Circle of Arte. The Circle is the extent of the Sorcerer's Body, it is glyphed by a ring of ashes upon the earth or in the mind's eye as a ring of flame. One must not differentiate here between the expressions of the domain, but one should realize the single identity of the Circle beyond its manifest forms. It is within the Horizon of Gnosis called 'The Circle' that the Magical Current is transmitted, this is the power which translates the spirit-whispers of faerie to practical knowledge: Force to Form.

The Ritual of the Sabbat, or the 'Eightfold Rite' as it is often called by initiates of lineal descent in the Old Craft, may be regarded as the physical apotheosis within the evolving sequence of mythic and folkloric patterns which have underlaid the Sabbat; it is the summit of the temporal progression of types. From the initiatic and a-temporal perspective it is a rule or matrix of principles which underlies the multitude of magical and votive procedures; the entire spectrum of magical procedures are the temporal emanations of the matrix. The Eightfold Rite is the set of sorcerous processes which articulates the transmission of the Magical Current from a Void-state, through numerically attributed steps of emanation, to the Living and Vital Reality of the Flesh. The principles of the rite combine in many variations according to the purpose of the practitioner, and it is thus that various recensions of the Old Rite may be found within the lineal streams of Sabbatic Craft. Variation of expression based upon this set of magical processes also occurs beyond the context of those individuals who might recognize the terms used herein; this diversity remains obfuscate to the externalist's eye for it is the concealed geometry of 'States' which unifies the practitioners within the Circle.

The essential purpose of the Eightfold rite is to provide the mediating structure for the Dream, Spirit-Vision or Night-Journey experienced by the initiate in order for the translation of the oneiric perception to a form having utility within the diurnal perceptual realm. The circle is called 'the bridge between worlds', it is the place that is not a place, the time that is not a time, and it is thus the domain where the perceptual boundaries of waking and dreaming interpenetrate to re-establish the living substance of the sorcerer. By our Vision we recreate the Self.

The mysteries of the Sabbat are the mysteries of Life and Death, for the Sabbat is the archetypal rite of magick. Within its subtle geometry the steps of man upon the path of nature

are glyphed, encoded in a primal script of rite, symbol, and gesture. Through ritual we reflect our understanding of the world and seek to portray its patterns as though we were the Gods speaking in soliloquy. The pantheon of the divine and the infernal reside within the house of the body. The forces of Star, Moon, and Season are masked, clothed in a similitude to our mortal forms and are named 'Lord and Lady', and through the very forces of nature the Lord and Lady speak. Perchance the mask and the masked are both part of the same veil woven by the mind. That which is behind the veil is the mystery at the heart of the Sabbat: the Rite of Eldest Worship.



THE CULT OF THE DIVINE ARTIST

The Cult of the Zos and the Kia exists between the images which are presented here to define it, for it is through the gateway of imaginal interaction that the numinous reality of the Divine Artist cometh forth!

I

The Magical Current is the vital energetic continuum which motivates the activities of initiated states of entity within the universe. Its manifestation in the World is determined by the forms through which it is transmitted. The vehicles of transmission are manifold and are specialized to fulfil the requirements of Time, Place and Purpose. Such vehicles are both visible and invisible upon the Earth; some are perceived as bodies of initiates, either as individual avatars or collectively as Magical Orders or Schools of Thought, and others as ranges of consciousness—zones of specialized perceptual activity. The latter exist as aggregates of imaginal, astral and cognitive entities; the nature of this form of transmission may transcend, and yet permeate through, the liminal boundaries of temporal structures. There are forms which partake of both the subtle and the gross, having their existence as Dreaming Entities, as noumenal matrices beyond the common scope of linear cognition and which, as Pure Idea, transgress the limitations of the Mind to penetrate the atavistic strata of Matter to achieve expression through the Living Flesh.

The Divine Artist is the possessor of this sagacity of the carnal; his is the mind traversed by the lightning-bolt of inspiration; from his gestures the World of Man is illumined—the untamed fire of heaven translated to the parchment of reality. This is the avatar of the Zos and the Kia, the Genius of the Hand and the Eye!

II

Where the veils of temporality are parted, blown asunder by the zephyr's kiss, there lies the World-field, set at the heart of the summer-land, the domain where the ancient folk of Elphame hold covine.

'Pon embertide night 'neath a moon-black sun, in the ragged ring of the Serpent-path. Like moths we are forever drawn back to the Secret Fire of Eld, to leap in the flame of our own self-recreation, to once more reclaim our memories from the dust...once more the Sabbat-tide is come!

Here the course of witchblood flows — a river-wreath of scarlet to encircle the Isle of the Blest; here the step of the wise doth noctivagant turn — to trace its crooked dance to the primal musick of Pan.

Here Nature fornicates and takes its own pleasure 'twixt Gods, Men, Beasts and Spirits: One Body 'midst the cornucopia of internecine venerie. Here Flesh is the transgressor: the maker and breaker of its own law. The Body extends to embrace all others.

This is the meeting-place of the Artists Divine, the Conclave that is met beyond the pillars of the twin twilight, - in a time that is not a time...in a place that is not a place. In the Night of the Mighty Dead we gather, shedding the skin of our mortal circumstance, flying forth cross the borders of kingdom and age to the Sabbat of the Dreamer.

By many names you may call us, in many books you may read of us, from many mouths hear tell of us... in the myths of days past, in tales of were-and-faerie-folk, in half-caught glimpses at the crossing of Dawn and Dusk. Here a hand is stretched to you from the Circle-dance of the Deathless... hear this voice that speaks to you from mystery!



III

Wherever the fulguralis strikes, the omen-bearing lightning bolt,- there too is the Divine Artist!

The spectra of his expression — the scope of all consciousness; the nature of his expression — the vital energetic fleshing of magical aesthesis, such is his form cast through eternity: One Body divided between the pantheon incarnate of Man! Such is the Gnosis of the Divine Artist.

The temporal manifestation of this Gnosis utilising the name of the Zos Kia Cultus seeks to attain an hypostasis of the Magical Current, a vehicle specialized for the reification of the Inherent Dream. Its votaries meet alone... in a great company of spirits; its rites are held within secret conclaves that are states of the heart and mind, sometimes amid the thrall of the Astral, sometimes amid the circles of the Adept, and ofttimes unbeknown to all...in solitude.

IV

The Current of the Zos and the Kia was transmitted through the work of Zos vel Thanatos, the artist known in the world of men as Austin Osman Spare (1886-1956). Its inception partakes of the work of an on-going initiatic lineage, of which Spare was an adept; this being known as the Tradition of the Sabbatic Mysteries. Having no name, but that which Time, Place and Purpose require, the Sabbatic Tradition has passed from hand-to-hand, mind-to-mind, throughout and beyond mortal reckoning of Time.

It was from his initiatrix, the Witch-mother Paterson, that Zos vel Thanatos was inducted into the Craft of the Wise, and thus placed his mark within the book of its ancestral vitality. Through his unique skill as an artist he evolved his own recension of Sabbatic lore, the specialized system of sorcery known as the Way of the Zos and the Kia.

This sorcerous unification of art and magic establishes the conscious recognition of awareness functioning within the field of magical aesthesis. It is this very quality of recognition that marks its singular importance, for it permits the Self-knowledge of artistic genius and thus marks our progression upon the path of incarnating the Primal Dream of the Divine Artist. This Self-knowledge of perceptual evolution and its implicit ethos of creativity has accreted the form of transmission known as the Zos Kia Cultus.

This step of attainment was achieved in 1952 through the collaborative work of Zos vel Thanatos and Aossic Aiwass; the latter being a Grand Master of the Typhonian Ordo Templi Orientis. The Zos Kia Cultus may thus be viewed from an initiatory perspective as a bridge between two ancient streams of occult tradition, the Sabbatic and the Typhonian.

Our present purpose within this statement is to clarify the nature of the Zos Kia Cultus, to demonstrate the integration between the atemporal gnosis implicit in the chosen form of its transmission and the temporal work of its votaries as relating to the interaction of the aforementioned initiatic streams.

Amidst these words let the reader seek not for the lightning-flash of the Kia, for it strikes wheresoever it desires; it is thus I bid the reader to remember:

The law of the Kia is its own arbiter, beyond necessitation, who can grasp the nameless Kia?....How free it is, it has no need of sovereignty. Without lineage, who dare claim relationship.

THE BOOK OF PLEASURE, AOS

Seek not, for Thou art *That* which Thou seekest!

V

The ethos of the Zos Kia Cultus unifies the summit of mysticism with the depth of fetishistic diablerie. Its subtle metaphysical bases are Zos 'the Body considered as a whole' and Kia 'the Absolute of the Other'; these are the Sorcerer and the Out-reach of his Entity to embrace Total Awareness in freedom. The means of reification utilised by its votaries are as diverse and unique as is the nature of genius; and yet given the initiatic context of its origination there are certain magical praxes which identify the mundane working of the Cultus. It is here that one must distinguish between the specialized nature of the Zos Kia Cultus as both a manifest Body of Artist-initiates and as a zone of activity within the range of consciousness through which magical aesthesis is generated. Its essence should be understood without nominalization; its naming is for the self-conscious activity of the initiate within.

VI

The lineal descent of the Gnosis which has come to be manifest through the Way of the Zos and the Kia traces a pathway back to the very fount of witchblood's origins; for it is said in lore that the Initiatrix of AOS derived her wisdom from the Elder Gods, the Gods that were before the gods of men. This initiatic provenance is true of all forms of Traditional Craft.

According to the words of Kenneth Grant the specific lineal stream of the Zos Kia Cultus is informed by an Amerindian magical current. This impetus was transmitted through the tribe of the Naragansett Indians and later surfaced within the Salem Witch-cult. It was from this latter source that Paterson claimed her derivation.

It is said that she worked within covens of this lineage which were operant within various regions of Great Britain, but oftimes in the South of Wales. These covens achieved converse with the transmudane source of their power through the tutelary spirit which has come to be known as Black Eagle. This Spirit was bequeathed to AOS by his witch-mother, and its function is to serve as the point of transference between the Elder Gods and the present initiates of the Cultus. It is the Grand Famulus for the Magical Force which has manifested through the Way of the Zos and the Kia, and carries with it the karmic heredity of its previous mediums. It is therefore that certain initiates of the Cultus Sabbati and O.T.O have been led, within the present phase of the Tradition, to form cells specifically to evoke Black Eagle in their attainment of communion with the Elder Gods. It is of note that Black Eagle is represented by AOS as both a personage and, more frequently, as a mask; there is here a subtle key to the interpretation of its nature and its true origins.

VII

You know that I am near and am presently among you. As the Darkness bears in from the Gate of Twilight and draws my wings around you, so I come to you — In the atmospheres of the Shadow I surround.

An Oracle received by Alogos.
(Winter 1993 e.v.)

Here follows a Vision of Black Eagle derived from Frater Dr'ku Aleaos Sottoz :

*Standing at the Crossroads' heart, the eyes be not open, nor be closed.
 Being neither awake nor asleep; not dreaming nor conceiving.
 Facing neither noontide nor midnight, the daybreak nor the dusk—
 gazing between the twilight's horizon, mirror-masked in summoning: wait.
 Beyond the mask of the familiar, the vulture-soul of desolation wakes.
 And there at the heart of inbetween, a rustle of shadow quickening, speaks.
 The saying of silence unfolds black wings reaching out for the flesh, into now and
 here; blood beckons swathes of memory uncoiling,
 rushing out on winds of ancient night.
 Rapt in this embrace hear the voice of the Old One—
 hear the song of the returners shrilling over desert sands, across solitudes of
 ancestry; words of the animals, breathing colours beating hard upon the skin of
 sight, chasing ciphers across the windows of the dreaming eye.
 Time present, time past, time that is not - here none of these are,
 yet shall swiftly become; I dreaming I — thou art that,
 and every configuration of strange flesh becoming.
 Follow the beat of an eagle's wing through the caverns of the heart,
 backwards into night.*

The work thus far achieved within cells of the Cultus Sabbati has permitted us to obtain knowledge concerning entities such as Black Eagle which exist within the aforementioned range of consciousness. The traffick held with such entities obtains the requisite insight into the subtle realms where-in magical aesthetic activity occurs gestatively as Dream. Thereby subtle manoeuvres of the Dreaming Body have been realised and the function there-of reified through the appropriate media. This statement is an example of such.

This work, as with the previous work of Zos vel Thanatos, is part of an on-going process. This path leads on; the futures into which it penetrates may transmute the veracity of these words; the path will turn a-new. Let us not seek it, for we are already its direction.

VIII

This transilient path strikes across all borders; who seeks to confine it imprisons himself. Magical Aesthesis is bound solely by the horizon of the Possible as witnessed by the imaginal eye of the seer. The skin of reality is its virgin canvas, the prima materia subject to the mutative impressions of the Other. The Divine Artist, forever renewed and strengthened through the disciplines of the path, casts forth his spirit to bodies new and unsullied by preconception.

It is the visionary capacity of the Human entity that is the stigmata of the Kia's thundercrack, for the ability to draw from the unknown depths of the psyche heralds the emergence of a creative force which will rend the limit of the Carnal and evolve a flesh beyond aught that we might guess at. Such is the New Sexuality! Such is the Way of the Zos and the Kia!

May the Blessing be
Upon all who drink from the Cup of this Mystery!



A HISTORY OF THE TEACHINGS OF THE CROOKED PATH

Within the Cultus Sabbati, the Initiatic Vehicle of the Sabbatic Craft Tradition, there are a number of specific bodies of teaching, ritual and initiation. Herein I shall briefly address the history of those bodies of lore of which I am the personal author and for which there are textual manifestations, extant or pending issue from the Cultus via Xoanon.

The Way of the Lonely Road, The Lore of the Magical Quintessence, and The Sorcery of the Crooked Path are three notable examples of distinct bodies of lore operative within the Sabbatic Tradition. Each of these has its main point of manifestation in oral transmission within our closed circle. This being said, each has its textual point/s of manifestation in the Outer, namely the published grimoires: *The Grimoire of the Golden Toad* (2000), *Azoëtia* (1992, 2002), *Qutub* (1995) and *The Draconian Grimoire* (publication date to be announced). I shall firstly speak of the Magical Quintessence; secondly, the Lonely Road, and lastly, the Crooked Path.

The Teachings of the Magical Quintessence form a centre and a foundation for the present manifestation of the Sabbatic Tradition. The notion of the 'Magical Quintessence' refers to the Lumina, the source-point of sorcerous power, and to the direct apprehension of that source which continually manifests as the Knowledge of the Living Sorcerer. The Body of Lore relating to this pivotal arcanum is encapsulated and enciphered in the Grimoire *Azoëtia*. Therein the Quintessence is reified within the traditional arcana of the so-called 'Eightfold Rite' and the Twenty-two Letters of the Sorcerer's Alphabet. To those who comprehend its glyphs and code-signs *Azoëtia* is an open book; to others it remains sealed, warded by its patron daimon.

In 1992 this work first saw publication and in many ways it served as an augur for the new phase of activity in the Sabbatic Tradition. By the blessings of Providence it has also operated as an epistle to many far-flung Wayfarers of the Path and has thereby brought about a new cross-fertilisation between several individuals and lineages of the Elder Faith. A new edition of this book was recently published; in many ways it holds the seed-essence of the Crooked Path and has operated as a vehicle for the ongoing ingression of the current through and beyond the Cultus.

The Way of the Lonely Road is the specialised Body of Lore pertaining to Solitary Initiation, a particular exemplar of which, relating to the Mysteries of Toadmanship, is detailed in *The Grimoire of the Golden Toad*. This work provides a personal account of the Toad-bone Ritual, its oneiric and visionary experiences for the author, as well as an account of its location in the ongoing manifestation of the Sabbatic Corpus. An academic and historical counterpart to this personal treatment of Toad-bone Magic is also provided in my essay 'The Leaper Between', usefully illustrating the origins, developments and continuity of this solitary praxis to the present-day. For those particularly concerned with the Path of the Hermit there is also the article entitled 'The Seven Shades of Solitude', herein included. This addresses the important notion of sorcerous autonomy, a matter intrinsic to the initiatic understanding of the Solitary Mage, as well as to the ethical stance of Crooked Path Sorcery as a whole.

Moving on to the provenance of Crooked Path Sorcery, I shall relate a few historical facts which have heretofore remained unspoken outside of initiatory parameters. The Body of Lore, Ritual and Initiation known as 'The Sorcery of the Crooked Path' derives wholly from within an inner circle of the Cultus Sabbati, named 'The Column of the Crooked Path'. This Quadriga (a circle of four adepts) was

originally formed by myself and Frater A.D. in the Year 1992, and has continued in various forms since that date and with various shifts in participants. Through the worthy and demanding efforts of this Covine the actuality of 'Crooked Path Sorcery' was manifested and it is thus that the term 'Crooked Path' entered the vocabulary of the Sabbatic Tradition and hence passed into the broader lexicon of the Arte Magical as a whole. Whilst the term does occur previously to our work in a few scattered historical sources, in no wise do such instances comport a congruent system or corpus of sorcerous praxis such as presently exists. It is therefore important to emphasise that in terms of the Sabbatic Tradition the term 'Crooked Path' is utilised to denote a specific Body of Lore with a distinct cycle of ritual praxis, a specialised cosmology, a particular pantheon, and - most significantly - a distinct sorcerous ideology.

Many ask: 'What is the Crooked Path?'. To that question there are many answers, depending on the enquirer and the context of their enquiry. One might answer in strictly historical terms, saying that the Crooked Path is a Body of Practices and Teachings derived from the Column of the Crooked Path, and which is manifest (in both Inner and Outer) via the Grimoires of Fra. Alogos and other initiates of the Draconick Gnosis. One might answer that the Crooked Path is the living actuality of 'doing the practices themselves', for only thus can a meaningful answer be found.

On another level, I have often said that the Crooked Path is the sorcerous consciousness that links successive 'lightning-bolts' of instantaneous magical realisation from moment to moment and which, by an ever-deviating ethos of individual intent, generates and maintains a continuum of ever-present, but ever-transforming gnosis. One may add to this that the Crooked Path is defined by congress with the patron daimons of its teachings; those who have worked 'The Call to Azra-Lumial' will be in a position to ascertain the veracity

of this statement. Furthermore, the Crooked Path is to serve with both left and right hands, to know the Ways of Healing and Hurting, Blight and Blessing - and to be poised in equilibrium betwixt with one-pointedness of Intent.

The interplay of magical currents assists the manifest context for transmission of the Crooked Path through various methods, each suited to context and character. The Cultus Sabbati, which is, in essence, an outer veil for a witchcraft tradition that has no fixed name, serves to ensorcel and focalise many Sabbatic and folk-magical streams in a coherent harmony. Adjunctive to this primary context, our links with Tantric, Sufic, Voudon, Gnostic, and Western Magical Lineages and orders permits an overarching viewpoint, with an eye to the "patterning" evidenced in the congruencies between diverse practitioners and circles. This provides a direct capacity to turn circles within circles, and thus empower the Greater Engine of the Current's Will in manifestation, reification, and importantly, rarefaction of the Vehicle to higher modes of consciousness.

In the activation of this programme of work there is the necessity for the links in the magical chain to be forged through Initiation and formal transmission of teachings. Without these, there is no "adikhari" as may be seen in circles which function well, but mistake "realisations" of one plane for "initiations" that transform at every level. This is, however, a vastly complex and subtle matter: as we rightly know, some adhikaris need only "inner" activation. One might even say that an adept should aspire to Mastery via the Lonely Road, as well as the Crooked Path.

If one were to seek for some historical corollaries to the present lore of the Crooked Path, one would do well to remember that this is not the same as asking about the actualities of inspiration upon the Column. The answer to that latter enquiry is primarily direct spirit-congress, oneiric revelation, and vision, all of which is necessarily compounded

by the knowledge and initiatory background of individual brethren. Nonetheless, to assist others to gain some glimmer of the actual ethos of the Crooked Path, it may be useful to direct the reader to some historical parallels, bearing in mind in each case that cultural meanings will vary widely from our own discourse, even if the affinities of ethos seem apparent. One exemplary corollary may be found in the instructions of the Bön Zijid (*vide* Norbu, 1995, Drung, Deu and Bon, pp. 204-6) concerning 'contradiction in terms of behaviour and coherency in terms of sense' (*spyod lam 'gal zhing don la 'brel*). For example: dwelling in fierce places conflicts with behaviour, but if it serves to reduce everything into one's power it corresponds with the sense. Wrathful actions conflict with behaviour, but if they serve to consolidate the teaching they correspond with the sense.

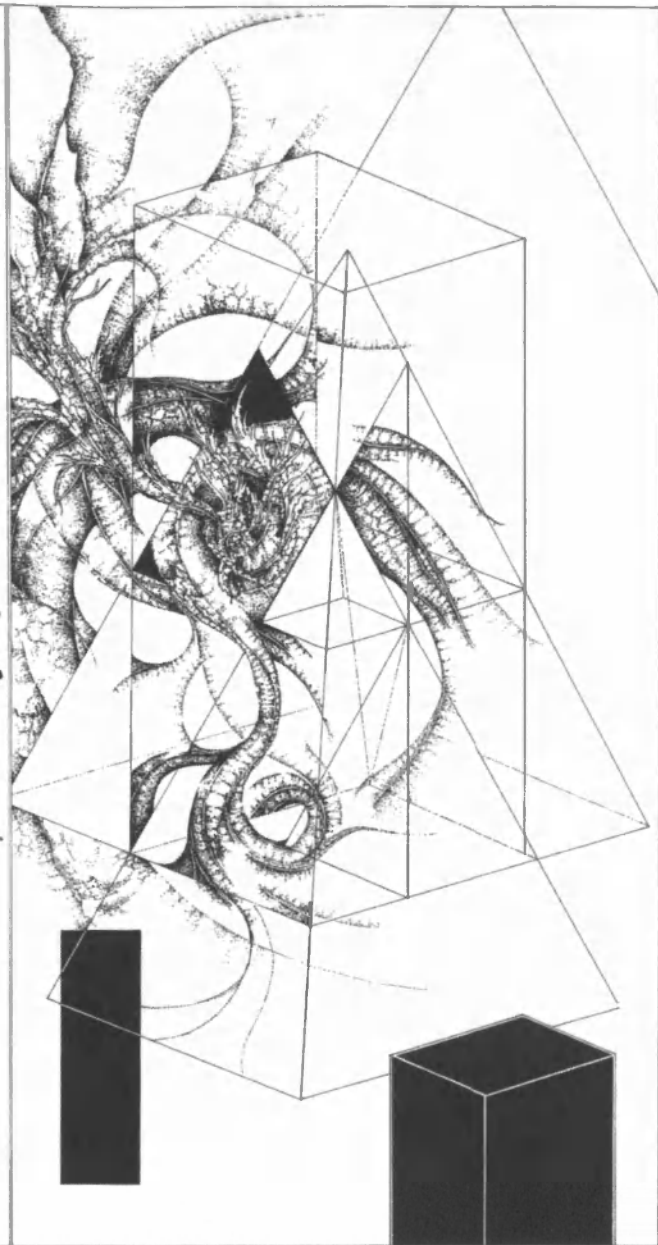
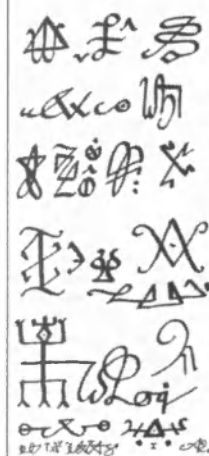
Another corollary may be found in various forms of Voudon praxis, this is particularly notable in the methodologies of spirit-congress, ancestral reverence, geoglyphic tracery, and so forth. Indeed, it must be noted that another of the founding initiates of The Column was himself a student of an Haitian bokor, and it is thereby that a very specific current of inspiration and knowledge came to merge within the initial work of the Crooked Path. It could be perceived that the notion of 'serving with both hands' as found in Voudon plays a specific role in the Crooked Path ethos. This is notable for its direct analogue in the cunning-craft ambidexterity toward both healing magic and cursing.

In purely initiatic and textual terms relating to the work of The Column, some additional historical clarity is required. It was the intent of The Column of the Crooked Path to incarnate a grimoire of Crooked Path Sorcery and eventually to publish it. The work of manifesting the praxes took several years and an immeasurable amount of effort on the part of the Column's brethren; to them the Scribe gives manifold salutations. By 1997 I had completed the textual corpus of

The Draconian Grimoire and a private edition was published internally within the Cultus. Since that time the practices of the Crooked Path have begun their transmission into the outer court of the Cultus and thus into the Companie of the Serpent-cross and Ku-Sebittu. At present the formal initiatory transmission of this lore is wholly contained within these circles of practitioners. (Where some have claimed otherwise, they are wholly mistaken). Within these initiatory parameters the ritual, oral and textual transmissions of the Crooked Path are ongoing and diverse in form. Even when the Draconian Grimoire is eventually published, the inner transmissions of the rites will be maintained, juxtaposing the broader literary and individualistic manifestations with the maintenance of inner magical continuity.

For those readers of this comment outside these initiatic parameters I can only request patience; the book will see daylight in its own season. In the meantime, I have sought to provide some basic glimpses into this body of lore via articles and the work *Qutub*. For anyone requiring a genuine introduction I recommend working the Rite of the Opposer, 'The Call to Azra-Lumial', 'The Call to Mahazrael', or 'The Call to Liliya Devala'; all of which are now published. As time passes, there will no doubt be further preparatory manifestations. Readers of *Qutub* or *The Cauldron* journal will be aware of the practices thus far published by myself and other Cultus initiates. Those who wish to ascertain the nature of this Path in truth are advised to engage in its practice; the published rites will avail the receptive individual with a gateway for congressus with the patron spirits of the Path themselves.

Having spent a decade reifying these Mysteries personally and with the invaluable assistance of certain most fine adepts, I hope the readers will understand my desire to clarify the Path's provenance and draw some lines of definition. An initiatory path must be respected and where I see the



integrity of the Crooked Path upheld, I rejoice and will lend as much support as I can.

Yet wheresoever I see its integrity abused I lay an irrevocable Curse of Hell-thorn and Harrow: the Blackthorn of Sabatraxas to your heart, even unto the ruin of kith and kin. The very nature of the Path demands this stance uniting both Benison and Malison. In the Name of the Intercessor of the Crooked Path, it is so!

The manifest work which I have overseen in the last decade will, I hope, be greatly expanded in the forthcoming years. For ten years I have ostensibly been the sole voice of communication to emerge from within the closed circle of the Cultus. This has had its blessings and curses, but fortunately this situation is now changing. In this last year, the Cultus issued the work *Ars Philtron* by Daniel A. Schulke. This is the first volume in an important series of works relating to the Mysteries of the Verdelet or Green Magister of the Sabbatic Tradition. Other works by other brethren are also in preparation: I, for one, eagerly await the fruition of their work in published form. I would earnestly entreat my fellow students of the Path to appreciate the gradually unfolding vision which we are attempting to manifest. Patience, attention to the spirits, steadfastness of will, and heart-felt application of praxis are called for.

Those who know me, heart unto heart, in rite, by missive, article or book, will hopefully comprehend the scope, depth, and value which the Teachings of the Sabbatic Craft hold for me; to all who can meet with me in this spirit-communion I dedicate all such labours. I entreat such compatriots to remember that the Warding of the Circle is a task we share and that it is a duty which requires our constant vigilance.



SEVEN SHADES OF SOLITUDE

*A brief disquisition concerning the Subtil Degrees of the Lonely Road,
set forth in accordance with the Gnosis of the Sabbatick Craft Tradition*

Solitude is a Muse to Those whom it loves. It is a masked wanderer that meets the Mage as the oldest of friends, as the most worthy of enemies, as the most constant yet elusive lover, as the wisest and most cunning teacher, as angelic solace or as hellish torment, as a prayerful eirenicon finally answer'd, as a battle-field from which there is no escape. Its mask is all that we make it, for Solitude elects its friends by a divination of mirrors: it determines the nature of its mortal relations according to its own Mystery's reflection in each and every soul. The one who dares surrender unto the sky-spacious abyss of the Isolate shall find his self more in his own self-losing, for the vast profundities of the soul shall be surrender'd unto him. Yet he who fears the merely quiet and dark byways of the soul's unaccompanied wandering, does he not make himself the evoker of his own demons? If we are too plagued by the ghosts of our own making, how may we seek the good counsel of the spirits and gods which partake, in equal measure to ourselves, in the All-Oneliness of Existence?

Like a child, first gazing into a looking-glass, perplexed at the mimicking twin who dances and gestures — and 'lives' — on the other side, we often mistake the reflections of our own spiritual condition for a truthful understanding of an external world around us, misunderstanding the lessons which the masquerade of Solitude brings before us. How often we make masks and costumes for our gods in our own likenesses; how often we paint the hosts of heaven with our own shadow-play, joining star unto star, belief unto belief, in configurations born wholly of our own affinities. Indeed, there are veils upon veils which reveal to us our own arcana, but which — if falsely taken as a final comprehension of 'truth' conceal from us that which we aspire to seek. Wisely we must make our way through the maze of mirror'd altars.

Transgressing all well-kept borders of history and culture, the Way of the Sorcerer, the so-called 'Faith of Cain', is that which heeds the spirits beneath the heels of the Wanderer; it is the Way of Knowledge which comprehends the living zodiac of Desire, the 'how' of Believing, and the tools by which such Knowledge can be wilfully applied: the Sigil and Stave, the Will and the Word of Magical Power. For those of this Faith, the so-called Wytcha and Curren, it is the Circle of the Arte Magical which forms the Perfect Mirror in which the Mysteries of Solitude may be sought.

Drawing from a diversity of personal experience — as a perpetual apprentice, a constant journeyman, and as a Presiding Magister of both Covine and Lodge — the Circle of Arte has yielded up its Own-Being of Solitude according to many subtil degrees of understanding. Although I often practise in assembly and convocation, if a man be defined by his greatest predilection and most frequent manner of ritual observance, then I am in truth a solitary magician in the time-honoured custom of English cunning-craft. If I may say this of myself, then it is indeed true of all whom I have known and held dear as True Brethren of the Faith. It is from such experiences as my meagre years have garnered that Seven Shades of Solitude have become known to me, and it is these gradations of the Lonely Road which are set forth below. Each of the 'shades' represents a particular predilection of practice - a disposition of the Will and an orientation of the Soul upon mystical pilgrimage toward the summit of attainment. It is certain that each of the seven degrees possesses its own wisdom, but this is solely true for each at their own specific level of operation and understanding. From another perspective each mode becomes folly, being limited to a dualistic view that obscures the Gnosis of Solitude in its Own-being.

I) The First Solitude is the Hermitage of Convocation. It is the solitude of the practitioner who engages intimately

with no others except for his own brethren, his magical blood-relatives. It is the solitude of one who enjoys the pleasures and inspirations of self-company, yet is content to share in the communion of discourse and practice with Fellow Companions of the Way, whether in unnamed sodality or in formal convocation. Though such a man or woman may engage in worldly activities and interactions to such an extent as circumstance dictates, all such affairs are kept in their own place, without contact or intrusion into the sphere of practice and magical discourse.

The Hermit of Convocation resides under the patronage of the so-called 'Faithful Gods', the Assembly of the Sixteen Witch-fathers and Witch-mothers. To such a practitioner the gifts of spiritual communion, commonality of purpose, diversity of perspective, mutual support in travail, wise counsel and guidance are bestowed.

II) The Second Solitude is the Hermitage of Sacred Marriage. This is the solitude of the practitioner who engages magically with no other than his or her own sole magical partner or chosen ritual consort. This is the solitude of the Mage who enters the harem of the Sole Other, the adytum of the Muse's devotions. When the inspiration of one's perfect loneliness is not other than the manifest presence of one's beloved the door unto this hermitage has truly opened. The Hermit of Sacred Marriage resides under the patronage of Liliya and Mahazhael, the Witch-queen and King of the Faithful Gods. The blessings of this spiritual station are the elixirs of the Love-feast, the Eucharist of flesh and blood, the well-spring of Love as inspiration, the mirror of gazes from whence dreams take flesh, the secret of union, and many more, exceeding great virtues of the heart.

III) The Third Solitude is the Hermitage of the Journeyman. This is the solitude of one who abandons all outward physical company, eschewing association with all

others, men and women, friends and foes alike. This is the solitude of one who draws inward to the circle of his own self-brotherhood - the arena of his own mental and sensory faculties, and who engages with none but the spirits, genii and deities of the Path.

The Hermitage of the Journeyman resides under the patronage of Abel or Habil, He who is perpetually overcome in the Ordeals of Initiation. It may also be seen to reside under the auspices of the Witch-father called *Qinaya Habil-Zhiva*, He who is known as 'The Resurrector of Abel', who watches over all such deeds that succeed in the transmutation of Will through self-sacrifice. The gifts bestowed at this station of the soul are numerous and it is within this hermitage that any true aspirant must secure himself in introspective contemplation if he is truly to comprehend the orientations and dispositions of his own nature. By abiding long hours in the companie of this solitude one may find the wellspring of the magical power within oneself. By actively sojourning there, in the very ebb and flow of the current within, the voice of oracles may be heard from the depths, the visions of the night shall arise in clarity, and to the Most Blessed the Faithful Gods shall come forth, unmasked and in patronage to the Will.

IV) The Fourth Solitude is the Hermitage of the Magister. This is the solitude of one who realises Self-vision as its own autonomy, who has attained to the Knowledge of the Path according to both Tradition and Revelation, who may participate in ritual praxes with or without others, without compromise or deficiency to the realisation of Intent. This is the Hermitage of One who indwells the so-called 'Place of Power'. It is the Station of the Soul that presides in magisterial equanimity over the Convocation of the Visible and Invisible, both Inwardly and Outwardly.

The Hermitage of the Magister resides under the patronage of Cain, the so-called 'First-born of Witchblood',

the first magician, and the Master of all true-born unto the Crooked Path of Sorcery and Witchdom. The attainment of this station is its own reward, for its understanding yields up its own merit: Mastery.

V) The Fifth Solitude is the Hermitage of the Transgressor. This is the solitude of one who wilfully steps outside the world of mortal man as an act of magical power, whose path transgresses the 'boundaries of the city' and crosses over the many borders of convention, daring to go forth into such domains and regions as remain uncharted or forbidden. This is the Way of the One who perpetually acknowledges the search for Cain, the Initiated Man of Witch-fire, and who constantly engages through self-overcoming in the mystical sacrifice of Abel, the Profane Man of Clay.

The Fifth Solitude is the hermitage of one who passes beyond the pale of any kingdom, government or rulership, save that of his chosen deity or intent. It is the condition of one who actively engages in magical praxis 'outside' the parameters and gravities of custom, convention, or rules of mankind, whether such boundaries be the outer physical limitations of spatiality, appearance or behaviour, or the inward limitations of spirituality, mentality, moral awareness, emotional sensibility, sexuality, and so forth. It is the hermitage of the laughing saint who prays with equal mirth in graveyard or brothel, chapel or thicket. This is the path of one who seeks for the Gnosis of Liberty, who walks without attachment to fear or hope into the Tameless Wilderness of his own Self-vision.

The Hermitage of the Transgressor resides under the patronage of Qayin Azhaka: the Heresiarch, the Initiate attained in the Deific Assumption of the Cainite Wisdom, the Illumined One of the Draconick Stars of Heaven.

Liberty is the principal virtue of this station, together with the myriad and nameless arcana which the Hermit may find in his silent and secret path.

VI) The Sixth Solitude is the Unbounded Hermitage of the Self-Beholder. It is the solitude of one who looks into the Polish'd Surface of the Existant and beholds the self-same face of ipseity. Unto the Hermit of the Sixth Solitude, All-that-Is is Self-as-Otherness: Self-realisation is enfleshed in the Mirror of the World. Unto him Belief is made All-Possible. The Gnosis of this Arcanum reveals the Adept's Own-Being in union with all that exists. This inner hermitage is attained when the Circle of the Arte Magical is realised as the constant and stainless mirror of all possible magical acts, in which all rituals are temporal facets of the One True Sabbat.

All actions of the Arte Magical participate in the nature of the Circle's pristine condition and are, in fact, the 'grand array' or projection of its innate and self-illuminated state as Gnosis Absolute. All magical acts dance as seeming reflections in the mirror of the circle, but, when the mirror is recognised as being untouched and unmarked by any action, the circle is finally realised as one's own luminous and quintessential Being.

The Hermitage of the Self-Beholder resides under the patronage of the Draconick God named 'Azhdeha', the Ancient Serpent of Light, whose scales are the skin of the World, forever shimmering with the seasons of Life and Death. The gift of this station of the soul is Knowledge, the Vision of the Design of Power.

VII) The Seventh Solitude is the Hermitage of Seth, the Arch-magisterial Office of One-against-All. This is the Great All-Oneliness: the Sacred Marriage that divorces all Other. All outward circumstance, every mode and relation of magical operation — whether congregational, connubial, solitary, autonomian, transgressive, or panentheistic, is of no difference: the Millstone of the Circle has ground All-that-Is unto a single spark, the Self-shining Lumina. This seed of luminous awareness is the resurrecting shard of the Smarag-

dina, the crown-stone of Lumial, the Angelic Soul of Witch-blood. It is the luciferian Bone-charm of wisdom that moves upstream against the Current of All-that-Is: the Power of the Void in constant becoming as the Flesh of the Initiate.

The Hermitage of Seth resides under the patronage of the Elder Gods, the Gods that were before the mortal gods of mortal men. The gift of Seth is secret.

We may conclude by summarising three main views of Solitude: External, Internal, and Secret.

The External View of Solitude is that arising from physical isolation, that is, from the seclusion of the self from all others. In this view one is deemed alone in terms of external referents. By virtue of external solitude the practitioner dwells apart from the company of man and woman, and is thus able to focus all intent in such deeds as are needful of quiescence, introspection, and outer tranquillity.

The Internal View of Solitude is that arising from initiatic isolation, that is, from the realisation of the unique autonomy of the self, independent of external factors. In this view one is deemed alone in terms of internal referents, in that one has attained to an inner solitude which functions irrespective of the presence or absence of others. By virtue of internal solitude the practitioner may dwell alone or in the presence of man and woman, he may partake in praxes of an individual or collective nature without bias or compromise; all may serve to empower the position of his spiritual equipoise. Having attained to a realisation of magical autonomy the Mage may serve as Initiator unto all Aspirants, for all Other is the mirror of his own Selfhood.

The Secret View of Solitude is the natural state of existence: the primordial condition of I as Void.

*Wisely we must make our way through the maze of mirror'd altars...
slowly, slowly, toward and beyond the crack called 'Midnight'.*

CULTUS SABBATI: PROVENANCE, DREAM, AND MAGISTRY

The Sabbatic Craft is a name for a Nameless Faith. It is a term used to describe an ongoing tradition of sorcerous wisdom, an initiatory path proceeding from both immediate vision and historical succession. In a historical sense, the Sabbatic Craft is usefully set against the background of both rural folk-magic, the so-called Cunning-craft, and the learned practices of European high ritual magic. The medieval and early modern magical observances of cunning-men and wise women were broad and varied in form, but invariably rooted in pragmatic deeds of healing, love-magic, wortcunning, curing and cursing.

Where the practices of cunning-folk overlapped with those of the high ritual magic traditions, the calling of angels, the apparatus of astrology, and Latin incantations were integrated into the magic of the everyday. Notably, these rituals, spells and formulae employed the idiom of the predominant religious culture, namely Christianity, often melding folk religiosity in a seamless blend unique to each individual practitioner. Although ritual magicians and cunning-folk alike used Christian formulae in their praxes, one could argue that this religious language was naturally the timely idiom of narration for magical rites. However, beneath the shifting of language and culture, the immemorial methodologies and tools of magical ritual —the spirit-evocation, ritual circle, wand, knife, sigil, cord, knot, charm, starry aspectation, flora and fauna, invocation, exorcism and so forth— remain more or less constant.

An important dimension of magical and folk religiosity was the oneiric or dream realm. Peripheral areas of European folklore retain vestigial myths which relate the oneiric location of witch-meetings, fairie convocations, and the

nocturnal flight of the Wild Hunt. Merging with Christian theological conceptions the background of folk belief assisted in the formation of the stereotypical witch ritual we know as *The Witches' Sabbath*. From an esoteric perspective it is considered that the Sabbath is the astral or dream convocation of magical ritualists' souls, animal selves, and a vast array of spirits, faeries and otherworldly beings. It is considered that the true location of the Sabbath is at the Crossroads of waking, sleeping and mundane dreaming, that is, in the state of True Dreaming — the realm in which the Lady Moon, the nocturnal sun, illumines a world beyond the reach of the uninitiated.

The teachings of the cunning-folk have come and gone for the most part from modern European culture, but here and there fragments of lore have been passed down to the present-day. In instances where the custodians of lore and ritual have been ardent students of the magical artes, the fragments have coalesced to establish streams of self-conscious tradition. Where two or more of these streams conjoin a river is born, and thus it is that the present-day Cultus of the so-called 'Sabbatic Tradition' emerges.

Cultus Sabbati is a body of magical initiates who practise both solitary and collective rituals, whose lineal tradition/s descend, in both oral and textual forms, from surviving 19th century cunning-folk and ritual magic practice. It is not claimed that we practice the very same rites, spells and so forth of the 16/17th century cunning-folk, for it is the very nature of these things to change their form and manner. One must remember that rituals are ensouled with practise, that spirits as well as men and women pass on and teach the Arte Magical. As the generations pass, some lore remains constant, some does not — it changes, evolves and adapts according to time, need, and insight. In the last century the streams of custom and oral tradition have flourished in small circles of ritual observance, and in being passed from generation to

generation, the simple teachings of rural magicians have grown, coalescing with their longevity to establish traditions with rites of initiation and formal induction. Readers here are well-advised that the Cultus Sabbati is a closed circle and according to long-standing custom, those who ask for entry are refused. Initiation is by invitation only. Where the spirits so will it, a path shall be found.

The circle of the Cultus Sabbati holds dear the spells and customs which generations past have bequeathed. The use of psalms, biblical divination, oral customs of ritual praxis have remained with us, merging amidst a greater body of lore, some old, some new — yet all constant in vivification from the timeless wellspring of dream. For as time passes, the circle hearkens to the spirits patron to its heritage, and through dream and spirit-mediumship the circle fleshes itself and moves forward. The authenticity of our work does not rest in antiquity, it is active through present and on-going vision.

Traditional Sabbatic Craft often employs demonological names and imagery as part of a cipher to convey a gnosis of Luciferian self-liberation. Similarly, and as aforesaid, rituals may utilise Christian forms and terms, both as a part of long-standing custom and as part of a sorcerous intent to willfully re-orientate cultural accumulated 'belief' to magical purposes. The positive and negative aspects of this arcanum are dealt with in my book *Azoëtia* (Xoanon, 1992) under the name 'The Iconostasis of Belief' and readers are directed there for more detailed understanding. One must be wise to discern the use of veil upon veil: the use of demonological terms should not be misconstrued as advocacy for vulgar 'Satanism', 'black magic' or such like; neither should our positive use of Judaeo-Christian terms imply adherence in any conventional sense. The Sabbatic Craft uses sorcerous teachings of a specialised gnostic character, an outer part of which combines a coded use of both Luciferic and Christo-pagan terms. One must be careful to interpret this; it is a test! Few pass beyond it.

it. (It is seriously recommended that all sincere students and seekers aspiring to any form of Traditional Craft be on due guard; test all those who speak of these matters, and hold fast solely to that which is of good repute, sound counsel, and demonstrable integrity.)

A defining feature of the Cultus is its specialised use of the mythos of the medieval and early modern European Witches' Sabbath as the basis and idiom for its rituals and practices. This is not simply an indwelling of the past or human contrivance, but rather a spirit-taught reification of the Sabbath's potent oneiric reality in an ongoing tradition of magical practice. The whole complex of imagery that is the Witches' Sabbath is esoterically understood as the atemporal reality of our ritual. When perceived anew through praxis, dream and spirit-mediumship, the myriad motifs of the Sabbath yield new wisdom and serve as wholly apposite cyphers for the teachings of oneiric flight, atavistic transformation, wortcunning, divination, ritualisation, dual observance, spirit-worship, and so forth.

Sabbatic symbology has thus been utilised to encode and narrate the teachings accumulated and still developing in our tradition. Dreaming and the mutual translation of dreamt ritual and ritual-as-dreamt form the basic rationale and context for our work. The active discourse between initiates and our spirit-patrons inspires and motivates this dreaming. This is demonstrably manifest in the magical artistry of individual initiates, whether through text, ritual performance, song, tapestry, craftsmanship, or image. Where the spark of vision leaps, where inspiration is communicated..... the path strays anew. So mote it be!

THE SABBATIC CULTUS: AN INTERVIEW WITH ANDREW D. CHUMBLEY

By Robert Fitzgerald

RF. Please give some personal background information on yourself, Andrew D. Chumbley, the entity also known as the Grand Magister Alogos Dhul'qarnen Khidir of the Cultus Sabbati. Interests, influences, environmental circumstances, etc.

AC. I am a Cunning Man living in a rural village within the county of Essex, England. As to mundane personal information, that is my business! I am older than some and younger than others; richer than some and poorer than others. To give information about one's personal life to those whom it does not concern is an exercise in vanity; it destroys the freedom which mystery permits. As to my magic, that is my life and all else is diversion from an understanding of me. Vision is my wealth! Think of me what you will from my responses to your questions. To some of my brothers and sisters of the Arte I am known as Alogos Dhul'qarnen Khidir; to others I am known differently. The name is indicative of my state as an autonomous initiated entity: a sorcerer of the Crooked Path. I participate in many initiatic contexts and in many capacities, some are evident from my work and others are not. As to the title of 'Magister' — this indicates my position within the Body of Sabbatic Initiates known as Cultus Sabbati. The reader should bear in mind that the name Cultus Sabbati is an appellation assumed by a magical tradition for a purpose; the tradition predates and will outlive any such outer forms. The Sabbatic Cultus is informed by catenae of initiatory succession maintained over a number of generations; its origins lie in hereditary folk magic and in the types of witchcraft as peculiarly evolved by

the cunning folk of the Isle. The Cultus has developed over the years through a fusion with a variety of initiatory streams and magical mystical currents; this is evidenced by the trans-cultural influences shown in the text of *Azoëtia*. The Azoëtic Grimoire operates as a presently functioning recension of the Sabbatic Lore and should provide the interested reader or practitioner with the necessary materials for the alignment of their work to the current. The Cultus itself is not open to applicants; we choose our members or rather 'power', in the shape of signs and portents, chooses them for us. The title of Magister indicates the level of one's initiation, predominantly the extent of one's inner vision and the scope of one's knowledge; it implies the ability to articulate that knowledge as a corpus of teachings and to be able to transmit that from one's self to an aspirant. The title also indicates the ability to function as a point of cohesion within and between various contexts within which the teachings will manifest and operate - for example, within cells and covines. I seek to act according to the need of time and place. At some moments one is the Guide and at others the Guided.

RF. What connection do you or the Cultus Sabbati have with Kenneth Grant's Typhonian O.T.O., and/or with the so-called Ophidian Current in general?

AC. 'Connections' operate on a number of levels. I speak to some people and do not speak to others; speech and silence are both forms of connection. As someone once said: You can share the Path, but not your steps. The Cultus has affiliatory relationships to a number of traditions which maintain a comparable lineal antiquity, but I am unable to disclose the exact nature of any such relationship at present. As to the work in regard to the Ophidian Current - I am involved with a number of highly trained initiates who are reifying these mysteries in a very potent manner and with

especial emphasis upon the ancestral forms of worship connected thereto. This work will surface within the Outer at some time in the future. I am also involved in the manifestation of Ophidian energies through my activity within the Northern Kaula Sect of the Tantric Tradition. This sect or clan of tantrikas derives from Ranchi in Uttara Pradesh, India. I received initiation into this sect from the Tantrika Sri Vilasanath and I have subsequently been invested with the full *parampara* of the lineage. The responsibility of directing the sect has now been given to me and this will, if the Gods so direct, permit the creation of an accessible point of ingress for the Seeker into the sorceries of the Crooked Path. The sect and its structure have evolved and will serve as a point of cohesion for a number of different cultural streams of magical energy. Although the authority upon which the sect is founded derives specifically from the Tantric Tradition, I have been instructed to broaden the parameters of the sect's activities to embrace all forms of Ophidian Magick.

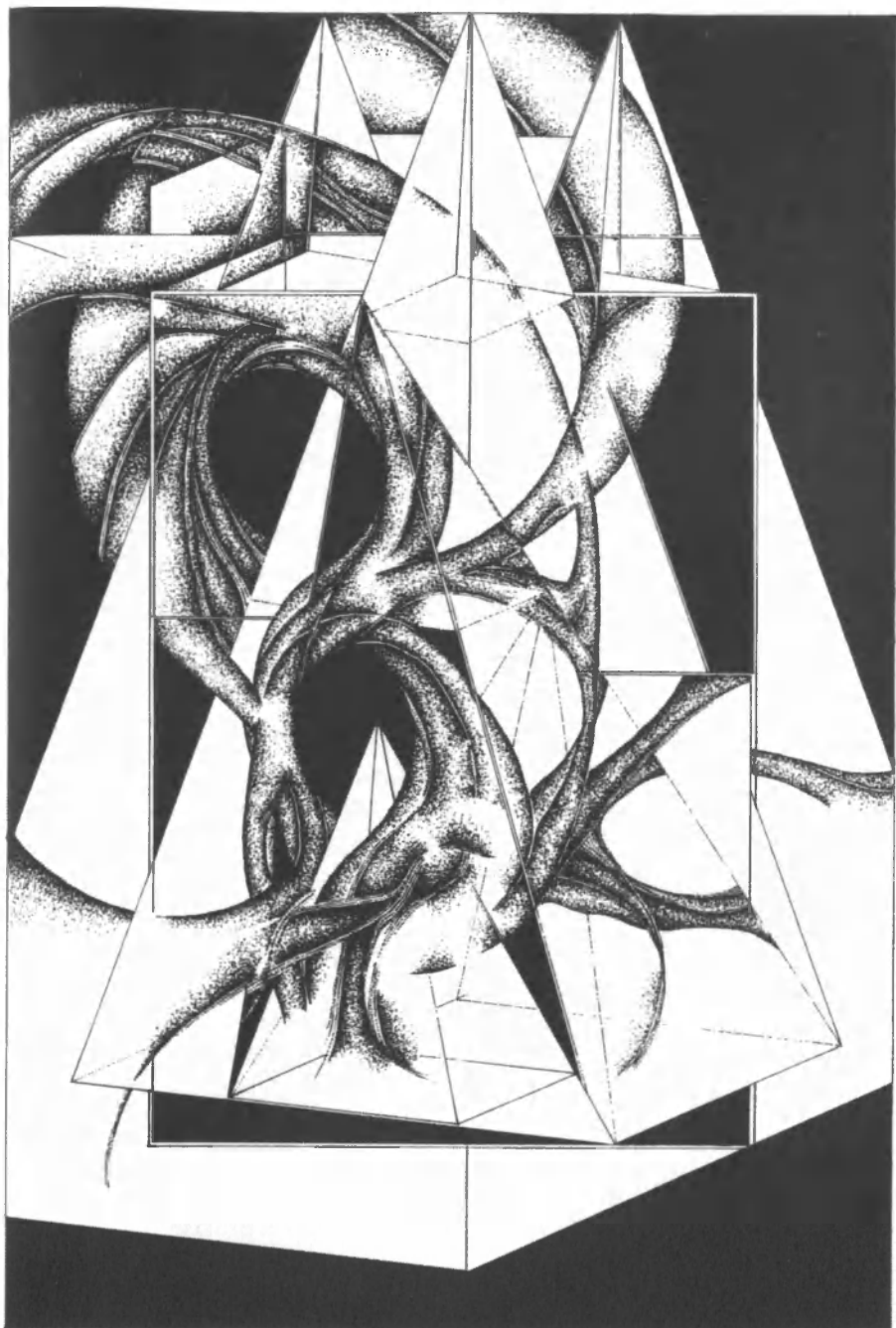
RF. Your art work which I have seen in your two books, *Azoëtia* and *Qutub*, as well as between the covers of *Starfire* Vol. 1, No.5, while wholly original in execution, seems to owe a debt of honour to, and bear the influence of, the art of Austin Osman Spare. Is this a fair approximation, and, what role has Spare's art and magick played in your own work and the work of the Cultus Sabbati as a whole?

AC. I am often flattered by the comparison that is made by some critics between my art and that of the late Austin Osman Spare. One might perceive a similarity of ambience or of style between certain of the more representational pieces in *Azoëtia* and some of Spare's pen, ink and pencil drawings, but the comparison could not be extended to the calligraphic artwork contained within my second book, *Qutub*.

Within *Qutub* the aesthetic influence stems predominantly from the Kufic style of Islamic calligraphy, incorporating some of the talismanic representational styles of Sufic esotericism. I would certainly admit to a debt of honor to both the pictorial and the literary style of Zos vel Thanatos; I owe a debt of honor to all whom I consider to be my spiritual ancestors. One should be respectful of the Mighty Dead; one should not forget the Blessed and the Wise that have preceded you, lest they forget you! In reviews of my work I have read of comparisons with Crowley, Grant, Spare, etc; this tells me everything about the influences upon the reviewers and the extent of their reading; it tells very little by way of an accurate appraisal of my work within the entire field of world esotericism. Any comparison tells me about the Comparer. Austin Spare's own involvement in the Sabbatic Tradition will inevitably have drawn him into similar fields of sorcerous praxis as myself, and it is certain that the current of magical aesthesis as it is transmitted within the context of the Sabbatic Mysteries will manifest in similar ways through different artist-mediums. This similarity occurs because of the spirit-familiars possessing, obsessing or over-shadowing the artists being the same or of the same ilk.

RF. Are you at liberty to divulge in richer detail Mrs. Paterson's South Wales Witch-Cult, i.e., its present day location, lineage and practices? What connection, if any, does this lineage have with self-same depictions within the works of Arthur Machen and the Celtic Witch Tradition in general?

AC. With regard to the character of Mrs. Paterson, her identity, role and relationship to Spare, there is much to tell, but it is not my place to divulge this information. As to the lineage of her witch-cult, one could say that it has been passed down via its Grand Familiar, Black Eagle, to worthy



recipients, but once again I cannot speak of this. Others will do so in their own time. Much work has been undertaken in this area and one may say with certainty that the Current of the Zos Kia is flourishing within its chosen initiates. There is much which others may choose to reveal, both regarding the lineage and practices of the "Zos-Kia", and the unglimped majority of Spare's artwork and literary output. The latter revelation will break a number of pre-conceptions which surround AOS and will hopefully shatter the masks assumed in the Zos Kia Cultus mythos, thus permitting a freedom of belief which will allow the Zos Kia Current strange new flesh in which to manifest! The foremost exposition of Austin Spare's aesthetic, literary and magical work is enshrined within the recently published book, *Zos Kia* by Gavin W. Semple, published by Fulgur, 1995. This is essential reading for the cognoscenti in these matters.

RF. Discuss the concept you call 'Magical Aesthesis'.

AC. "Magical Aesthesis" denotes the states of perception utilised within the practices of sorcery ranging from the Virgin State to the specialized trance-states within the assumption of god-forms as the vehicular modes of traffick with transmundane entities. Magical Aesthesis means magical perception. The Virgin State refers to the unconditioned perception of the world, unaltered by social and cultural influences; it is the state of liberty in consciousness attained through purification of the senses. The formulae of Aesthesis as found in *Azoëtia* refer to gradations of perceptual states or means of manipulating states via contemplative and ritual praxes.

RF. How much of an influence has the philosophy of Thelema had upon your particular magickal praxis?

AC. How does one gauge the extent of an influence? To answer your question exactly I would have to say, 'None'. I find nothing within the philosophy of Thelema which is not already present within the innate metaphysics of mine own magical praxes, if not all magical practices. Will is vital! To use Will in one's magical praxes denotes an understanding of magick's methodology, it does not comport any connection to the theophanic transmissions of the Master Therion or any other Mage. If however by 'philosophy of Thelema' you mean the magical philosophy or doctrine of Magick as expounded by Crowley in his various works, then I would say that there is a degree of influence upon the techniques of ceremonialism which I have used, but I would say that there are other influences which are more evident. It is however important to understand and give due credit to the fact that the work of Crowley has permitted us all a greater freedom upon the Path; he and certain others of his era opened gateways through which knowledge became accessible. The greatest influence upon me is the current of magick itself and if that current, by its very nature, carries with it such knowledge as is transmitted by such entities as Aiwass, then one must admit to a fusion of their influence with one's own innate magical knowledge. I have studied the works of Crowley and have integrated much of what I have found to resonate with my personal inclinations. An emphasis upon the Will causes one to consider its role. The Voice of Zarathustra has found its echoes in many places; the knell of the Great Noontide has resounded within me! Others could call me a Thelemite and they would do no wrong...to paraphrase. I would not choose to do so since it would limit the parameters by which an aspirant might perceive my own work and it would also encourage preconceptions in regard to a personal assessment of Therion's work. I seek to transcend all who have gone before; I will not merely repeat

the magic of dead men! Someone once said to me, '*...And Therion climbed to the summit of attainment; he looked down, surveying all of his followers... and spat!*' And as I have said, 'Accursed are the Followers and the Followed!'

RF. Would you say that the concepts of the Grand Famulus (Azoëtic terminology) and the Egregore represent the same and/or similar ideas (definitions)?

AC. One should be careful to show discernment in these matters and to distinguish between the types or forms of the Familiar or Servitor Spirit. There are several distinct forms of this energetic manifestation: the Ancestral Familiar; the Servitor evoked by a single adept; the automata projected and personified by an individual and/or a group; an intrusive spirit evoked from outside of the individual/group; a catalytic entity who serves solely to energize the workings of a magician, but is in itself seemingly unaltered by such interaction; the entity which is bound to locality of place and/or time, and so on. As to the distinction between the Grand Familiar and the Egregore...The latter is, to my understanding, a synergetic nexus created by the collective intent of a group of magicians; it is given form through visualization or any other unified perceptual attitude adopted by the collective. It may or may not be a distinct autonomous being in itself. Without the collective mind to support it, it may decay or just cease to function. The Grand Familiar as summoned within the *Azoëtia* is the sovereign tutelary spirit which serves the Races of Witchblood. One initiate will perceive it differently from another; its forms are many and diverse, its totality embraces all of the various types of manifestation which are possible for such a state of being. The Familiar is the entity, or entities, which tend the field of the sorcerer's otherness, that is, they are existent as the extension of the Sorcerer's awareness beyond the vehicle of the flesh.

RF. You have written that Black Eagle (the entity who inspired both Mrs. Paterson and informed AOS) serves as a medium of transference between the Elder Gods and the present *Cultus Sabbati*. By 'Elder Gods' are you referring to the name and concept as conceived by the writer H.P. Lovecraft? If so, would you then accordingly consider that Black Eagle and the Emissary Nyarlathotep are one and the same?

AC. 'The Elder Gods' is a phrase used for a long time within the rites and spells of Traditional Witchcraft; it denotes the Gods which existed prior to the god-forms fashioned by man. The phrase can be found in extant ritual texts belonging to initiates of the *Cultus Sabbati* and other branches of Traditional Craft. A connection made by the outsider between the use of the phrase in question and the concept as found within the works of H. P. Lovecraft is indigenous to their perception alone; if that connection is useful in working with the concept then that is of some benefit. However, one must question whether or not such an identification reaffirms conceptual presumptions and what the nature of such pre-experiential concepts denotes about the perceiver. If the reader is inclined to know, if that may be done, what the phrase 'The Elder Gods' signifies, then I would advise them to work with such modes of sorcery which will facilitate direct experience. As to the question of whether or not Black Eagle can be identified with the Lovecraftian entity Nyarlathotep, my response is the same as before. The identification is yours and its usefulness is relevant solely to your perception. If you were to work with the entity known as Black Eagle you would not ask such questions; you may not be able to phrase a question about it.

RF. Please describe how the *Cultus Sabbati* 'cells' evoke Black Eagle, *modus operandi*, etc.

AC. The methods of evoking Black Eagle are diverse and require the sorcerer to be able to withstand the most extreme ordeals upon all levels. I would not advise anyone to begin on this path, but nonetheless I would not deter any who seek to commune with this entity. The methods used within the Cultus Sabbati adhere to many arcane formulae passed down to us, but these have remained secret and will remain so; it would be disrespectful to my elders to impart subtleties outside of the circle. One method derived from Spare's own methodology can be given; it is simple and serves as a good preliminary. One should gaze at the portrait of the Spirit Black Eagle, allowing one's eyes to follow the lines round and around, in and out of focus until drawn inward to the presence of the spirit. This technique was used by Spare and can be applied to anyone with eyes. Many seeming magicians, occultists and such-like indulge in the imagery of 'evil' and darkness; they play at it, adorning themselves with macabre frippery, thinking themselves to be weird by feigning interest in the most average and predictable forms of social unacceptability. They have suffered insufficiently to know better. I am sure that there are many such people reading these words, thinking to themselves that I can't possibly mean them. I do! In seeking out the Different, you have clothed yourselves in a new uniform. You have made your own normality! You have not grasped the meaning of the word, 'evil'; it means 'to be beyond, to be outside the limits of the normal'. And it is only a matter of time before the reality of True Otherness will play with you. Those who move beyond the acceptable forms of sociability very often move into a new social area where their difference is accommodated by similarly different types and thereby normalized. This is a step towards Otherness, but of temporary, and minor function: one must step outside and walk alone. In the Desert of Solitude one may perchance find true allies: with such I will discuss the Arte face to face. The

subtleties involved in the evocation of an entity such as Black Eagle could not be discussed in a context such as this interview.

RF. What is the origin of the belief that the Primal Goddess must be invoked at the meeting-place of three roads?

AC. The origin of many beliefs lies in their native land: the ritual context of their manifestation. That is to say, the circle of Arte is the place of origin for such a teaching and the field of consciousness is the territory from whence the teaching was extracted and translated as something knowable. If you are asking as to the historical origins in a mundane temporal sense, then I could proffer various possible answers. One may find the notion of evoking the Goddess at the junction of three Roads in a wide number of ancient belief systems. The trimorphic forms of the Goddess are evident throughout Asian, Classical Greek, Hellenic and Northern European mythology. Within the Tantric system the Goddess Kundalini is evoked from the crossroads-state of three and a half coils. Within the Greek recension of mysteries the triple Hecate is summoned at the crossroads where criminals were hanged and the social outsiders convened. One must differentiate between the Symbol and the Symbolized.

RF. Would you say that the junction of the Four Roads is similar to Crowley's N.O.X. concept?

AC. One might choose to transpose the symbology of Crowley's N.O.X. concept onto the Sabbatic symbology of the Crossroads of Four Paths. Such a transposition might serve someone who utilizes the Thelemic framework for understanding concepts exterior to that system. A similarity may be drawn by those who choose to compare the two symbolic representations; any such comparison is useful only insofar as it facilitates real understanding of the Symbolized.

RF. Could you elaborate upon your concept of Tabu and its intimate relation with the Fetish? How large a role do shamanic Fetishes play in your work? How does one invoke the Fetish's essence (especially if it is an animal part such as a feather, skull, claw or talon) and align it to one's will or intent?

AC. If one picks up an object, a piece of clothing for instance, which belonged to a dead lover, one will evoke memories of that person via direct nostalgia. One would remember their living presence. There might be acts which one might perform; a touch or gesture which would heighten the intimacy. There might be associations of music, lighting, perfume, which one might recall in order to accentuate the remembrance of the lover. One would do it all quite naturally and without thought. It would happen! The silent voice which creates and orders such an act might be defined as its Tabu or Law. One may evoke the essence of a fetish which incorporates the use of animal relics via an identical nostalgic empathy. Identification is essential. One must find the bones or claws of a beast, one must imbibe its environment directly. In doing this one will 'hear' the voice of the spirit directing your actions exactly – imparting the Tabu of the fetish.

RF. For the benefit of our readers could you please elaborate upon the core teachings of The *Azoëtia*, known collectively as 'the Formulae of the Eleven Cells of the Azoth' and the Aethyric Cells called 'the Aat'. In particular I would like to better understand the numerations (and combinations thereof) given to these 'Cells', which I found somewhat unclear. Also do the Twenty-Two Holy Letters correspond in any-wise to the Hebrew Alphabet?

AC. The elevenfold structure found within the second part of the Azoëtic Grimoire is derived from a vision in which I perceived a circle traced out in light upon the expanse of the

void. Eleven equidistant points lay around its circumference; these points were all interconnected by paths of scintillating energy. At each point were pairs of letters; these letters were hebraic characters in the mode of temura known as ALBM. This correspondence is articulated within the text in a clear and yet subtle manner. Each point is called an Aat or House of Power; to each Aat is attributed, as in the vision, a pair of letters. The mysteries of the Aats and the Letters are expounded through the eleven sections of the second part of the Grimoire. The vision is also described in both poetic and theoretical contexts. The identification with the cabalistic alphabet was part of the vision, but one must look to a level of principles symbolized by any such cipher. The cosmographic diagram seen in the vision is named, "The Map of Possibility"; it is a direct evolution of the hidden 'form' from whence the Tree of Life, the Tree of Yggdrasil and other such comparative world-models were drawn by seers of the past. As the path progresses through time it will be found that visionaries will perceive the Hidden Form of the Possible in clearer and more functional ways.

RF. A great deal of the text of *The Azoëtia* is taken up by your own evocations, invocations and spells, often many pages in length. How is the reader to utilize/memorize such passages, or is the point of these incantations merely to serve as an inspiration for the reader/acolyte to receive and channel their own grimoires and sigillae, or does their value lie between the letters and words of their composition (e.g. your statement at book's end to, 'Mistake not this Book for the Words upon its Pages.')

AC. The *Azoëtia* is constituted by many rites and formulae which could be called 'personal', but any magical text has an author and a source of inspiration. The Spells within the Egyptian Book of the Dead were all, at one time or another,

written by individuals and could at the time of writing be called 'personal'. One might consider that their context was different and that a known religious construct supported any personal religious writings. However, if the reader is a sorcerer of some skill they might find that the framework which supports the Azoëtic Grimoire and its spells is one which transcends the outer form of any single magico-religious system. Those who wish to utilize the formulae within the book should read them directly from the text and visualize the imagery described therein. They should adapt them according to their own needs and in the light of their own place upon the path. This approach should be evident to anyone possessed of an inkling of initiative; the book is written so as to remain closed to the profane.

RF. Have you had any congress with the entity known as Lam or Amalantrah?

AC. Yes! I have done some work in this area and have drawn my own conclusions from that work. However, I have not had a sufficient answer from anyone else working in this area as to the nature of the entity in question. Is it an intrusive or autonomous entity; is it a god-form assumed by an intelligence; is it a god-form assumed by a magician for communing with transmundane entities? As the oracle sayeth 'It is all in the Egg'; As I reply, 'The Egg is the food of the Snake'.

RF. In brief could you describe what is meant in your book *Qutub* by 'the Point and the Crooked Path'.

AC. The Point is 'One-pointedness throughout all Consciousness'; it denotes the state of I as Absolute. The Crooked Path is a specialized sorcerous approach to existence; it is defined by inference and implication in a

number of ways throughout *Qutub* within the course of the evocatory poem, the commentary and annotations. The teachings of the Crooked Path will be made fully explicit in further publications.

Some might draw parallels between the Eastern Teachings of the One Life/Short Path, the Path of Blame as practiced by the Mullamatiyah Sufis, and those of the Crooked Path. There is sufficient material for the present within *Qutub* for those receptive unto its Essence. The definitions of terms within this book are for its context and for its purposes; beyond the pages of books the Crooked Path is a reality which transcends the divisions of the Left and Right Hand Path dichotomy.

RF. Could you expound upon 'the double-form of the Opposer'. Would you equate this being with that of Baphomet?

AC. The Opposer is the god-form of transgression; it personifies the essential ethos of the Crooked Path and is the totem of the sorcerous mentality. Its double-form is perceived in contemplating the two sides of a knife edge or the bifurcation of the serpent's tongue. One may discuss the double-form in dualistic positive/negative terms or in male/female polarized terms. In the former mode the positive form is the attitude adopted by the sorcerer in order to be at one with a given environment of belief, that is, to use the surroundings, irrespective of their nature, as the vehicle for one's path. The negative form is the conscious inversion of the forms of belief which are imposed upon oneself from outside and the use of their inverse forms as the vehicle of one's path. The key is alternation between the two forms according to the needs of the sorcerer. In simple and illustrative terms: the positive application of the Opposer

form allows one to move unseen within any given environment of belief and to utilize it without incongruency, either within one's own internal belief structure or in the system within which one is moving. The negative application liberates one from the imposition of belief-forms upon one's perceptual purity by the deliberate over-turning of those imposed forms; the inverse belief-forms being taken as the expressions of one's own intent. An understanding of this secret reveals one reason why the Sabbatic Initiate could utilize the demonic symbology imposed upon the strata of folk-magic during the Inquisition; it also reveals why such an initiate could go to a Christian church without offence to himself or any others. One should bear in mind that the two forms or modes of praxis are means to the realization of the Opposer as the Force which transgresses all Nature. In male/female terms the double form of the Opposer is Shaitan and Lilith, the Father-form of the Transgressor and the Witch-mother of the Serpent's Kin. These typify the bifurcation of the Ophidian Current, the Red and Black Snake. Remember, the Crooked Path eternally transgresses! It may cut the feet of the unwary who seek to walk it. Baphomet is a symbol or totem of a specific body of knowledge, that knowledge being a form of gnosis transmitted via the Templars. It is *Abusifhimat*, the Blackened Head of Wisdom. It has a compable, but culturally specific, nature to that expressed in the forms of the Opposer.

RF. Would you equate 'Khidir, the Green One' within *Qutub* with Gustav Meyrink's 'Chidher Green' (the Wandering Jew) within *The Green Face*?

AC. Yes! Salaam alakum! The Spirit of Khidir wanders through the book and the reader. Beware! Do not mistake this as figurative or symbolic, the spirit of the Verdant One

is a Living and Vital Reality. Khidir is the Initiator of many invisible *silsilah* — initiatic chains of succession; he is the Master of the Order whose conclaves are opened within dreaming.

RF. Lastly, what are you currently working on? Any purely illustrated books/texts in the near future?

AC. I shall be working on the text of *Azoëtia* in order for a revised edition to be published in a couple of years. The first edition has completely sold out. As to new material—I am working on a number of projects at the present time, but I never speak of these in detail before they are complete. The nature of such works will tend towards demonstrating clear and practical applications of the Quintessential Current and further the exposition of the Crooked Path Gnosis. Beyond this ... I am silent!

Notes on the Texts, Volume II

Preface

One of two very different introductions written in 1996, following submission of proposals for an essay-collection to three publishers in England. The first of these, revised two years later but not published, was used in *Opuscula Magica Vol. I* (2010). This second, shorter introduction did not advance beyond a preliminary draft, and is published here for the first time. It echoes certain concerns and language expressed in 'The Sabazian Torch'.

Magick Is Not For All

Chaos International No. 12, 1992

On the surface, 'Magick' is a rejoinder to the increasingly-social popular occultism of the late 1980s and early 1990s, advocating a return of the Art Magical to its roots of concealment. Importantly it confronts the New Age fallacy of occultism as egalitarian, and stands as an implicit reminder that those who promote this view have no problem excluding those whose views they find offensive.

Beyond this, its hierarchy of concerns includes the historical persistence of the witch-cult, as well as its exclusionary nature — both of relation to magical secrecy. Here Belief as a supreme integer of enchantment is underscored, not only in its active form within the magician's circle, but as a passive or latent power beyond it.

The essay is printed here as published, without further authorial revision. Together with his 1990 essay "A Short Critique and Commentary Upon Magic", first published in *Skoob Occult Review*, it is a germinal portrait of the Artist and Scribe, revealing the passion, erudition and talent for magical explication that would see their flowering in a few short years.

The Crooked Path Part 1

Chaos International No. 13, Summer 1992

The dissemination of African sorcery into European, British, and European-American witchcraft practice is historically complex, but the parallels of magical stance and methodology are notable. In particular, the intersection of Voudon with the Witch-Cult is a matter also given some discussion in 'A History of Crooked Path Teachings'. At the time of the essay's composition, Andrew was involved with aspects of Petro Voudon, Tantrik praxis, and their integrative cross-potentiations with Traditional Witchcraft rites. For example, the 'Horse' in the Sabbatic Mysteries is allied with Cain, and by extension the sorcerer himself, who steps into his shadow. Similarly, the concept of 'White Darkness' mentioned herein is also discussed in greater detail in the soon to be released *Dragon-Book of Essex*, particularly in the 'Rite of the Mystery of the White Sun'.

The Crooked Path Part 2

Chaos International No. 14, Winter 1992

The essay concerns applications of the Four Powers of the Sphinx, or, as Andrew expressed their unified form, 'To Dare to Know the Will of Silence.' The essay provides a rare glimpse of the author as magical teacher – at once severe and compassionate. Of particular note in his exposition of the powers is the equation of Keeping Silent with Honour, a virtue integral to the traditional witch-cult and one often neglected in both the theory and practice of Magick. The essay concludes with an exposition on the nature of the 'Body of Otherness' a concept lying at the heart of Crooked Path Sorcery.

The Sabazian Torch

The Occult Observer, Vol. II No. 4, 1993

The Cauldron, No. 73, August 1994

The essay was completed in late October 1992. The present form is from a handwritten revision of 1996, and represents a 250-word expansion over the originally published form.

Gnosis For the Flesh Eternal

Originally titled 'Wisdom for the New Flesh', the article was first published in the Typhonian journal *Starfire* (Vol. I No. 5, December 1994), and more recently in that publication's anthology *Ecpyrosis* (2010-2011). Of the genesis of this article, editor Michael Staley writes:

Andrew wrote this article in the early-to-mid 1990s, at the time when an affiliation was being proposed between the Typhonian O.T.O and Cultus Sabbati. Whilst the formalisation of this affiliation was in progress, Andrew and I met from time to time, and I suggested that he write an article for the forthcoming issue of Starfire on the Sabbatic tradition which powered Cultus Sabbati. 'Wisdom for the New Flesh' was the result. There were many good articles in that issue and Andrew's is one of them. His penchant for ornamental language and archaic punctuation was never particularly to my taste, but it was the substance of the article which shone through, no matter the expression in which it was couched. Andrew also provided two superb pieces of artwork to go with the article, and they are amongst the best artwork we have published in Starfire.

In November 1998 Andrew revised and retitled the article, with an additional 1,500 words added for *Waratah*, journal of the Australian O.T.O. This expansion and added cohesion was done at the encouragement of Robert Fitzgerald, in order to emphasise resonances between Thelemic

cosmogony and the Sabbatic Mysterium. Whilst some of that material remains, the essay it ultimately became is one of the clearest examples of an Exordium of Sabbatic Gnosis. Due to editorial conflicts regarding the content of the journal, the article was not published in *Waratah* and languished for some years. In late 2003 Andrew made several additional revisions to the piece in preparation for the article's inclusion in an essay compendium from Three Hands Press.

A Scattering of Dust from the Wings of the Moth

Chaos International No. 19, Autumn 1995

Talking Stick issue XX, Winter 1995

Andrew was enaged in the writing of 'Moth' in the weeks immediately following Midsummer 1995. It emphasises not only the oneiric substratum of the witches' night-feast, but uses dreamlike language and metaphor to convey it. It is notable for its openness of presentation of otherwise 'veiled' lore.

The Cult of the Divine Artist

The Cauldron No. 77 August 1995

Starfire, Vol. II, No. 1 (1996)

Widdershins, *A Volatile Journal of Magic* No. 6, 1997

Unifying diverse strands of Magical Aesthesis, the article provides a vivified and original anaglyph of the vectors of the Sabbatic Current and Zos Kia Cultus. Following its inaugural publication in *The Cauldron*, it then appeared in *Starfire*. Michael Staley writes:

At the time that this article was written, the affiliation between Cultus Sabbati and the Typhonian O.T.O. had been reified, and several initiates from both Orders were working together. This was to lead to the formation of a common lodge, later named 'Ku Sebittu'. Andrew was by now taking a keen interest in the Zos Kia Cultus —

a vehicle for magical aesthesis founded in 1952 by Kenneth Grant and Austin Osman Spare — and he discussed this in his correspondence with Grant.

Consideration of the Zos Kia Cultus leads naturally to a consideration of the rôle of the artist as a medium for divine inspiration, and this was the starting-point for the article. Andrew then went on briefly to consider Spare's concepts of the Zos and the Kia, before focusing on Spare's familiar spirit 'Black Eagle'. At this time Andrew and several colleagues had recently developed and undertaken workings designed to get en rapport with Black Eagle, utilising a reproduction of Spare's 1947 watercolour drawing as a gateway. Out of these workings arose the 'Vision of Black Eagle' which appears in section VII of the article.

As well as a black and white reproduction of Spare's drawing 'Black Eagle', and the Seal of Zos Kia Cultus, Andrew provided an item of his artwork which is particularly fine, and which in some of its elements anticipates the style of artwork in Qutub upon which he would have been engaged at the time when this article was written.

Having met Andrew the year before, as editor of *Widdershins* I was pleased to publish 'Cult', as an educated interest in Austin Spare and his relation to witchcraft was growing in American occult circles. Yet a good deal of this attention emerged from a literary approach to AOS, rather than an active magical one. The notion that forces operative in Spare's work were being worked with magically, from a witchcraft perspective — rather than that of Chaos Magic — was of great interest and ran counter to a narrow and entrenched orthodoxy.

The reification of the Sabbatic Current through conventicles of Traditional Witchcraft also had personal relevance. The first American lodge of the Cultus Sabbati, under the preceptorship of Robert Fitzgerald, began its work in May 1998, and both the rites of the Ku-Sebbitu and Draconian Corpus began in earnest. As a founding member

of this lodge-covine, as well as having practised the Black Eagle working, I can attest to the severe and harrowing tides of atavism it unleashed, poetically adumbrated in this essay. Upon publication, the deftly-written 'Cult' and its accompanying illustrations by Helen Oliver electrified American occult readership, but the essay was also not without its detractors. Amongst the most amusing criticisms I heard of 'Cult' was the accusation that Andrew filled the article with neologisms and 'words that don't exist'. This came from a person with graduate degrees in English, but who was apparently unfamiliar with the OED.

A History of Crooked Path Teachings

Written in Autumn of 2002, this homily was originally composed in response to several occult dabblers' misuse of the term 'Crooked Path'. After being circulated amongst several Cultus Sabbati initiates, it was initially prepared for internet posting, but never published. It was revised later that same year, with the intent of further development and publication in the future, immediately preceding release of *The Dragon-Book of Essex*. It appears here in print for the first time.

Here, as in 'The Crooked Path Part I', Andrew touches on magical influences culturally exterior to British Witchcraft, and their resonances as linked via Crooked Path Sorcery. However, more than a mere pastiche of magical symbol and system, he is careful to emphasise fields of mutuality. This distinction is further clarified in the following extract from correspondence with a fellow initiate:

The Crooked path will extract the essence from any form it touches:- it reifies the core arcanum and re-directs it to its own tortuosity. In doing so it realises the Magical Quintessence in all forms and demonstrates the innate utility of each form as a mode of transmission.

All practitioners of the Art Magical borrow, beg and steal from aught that fascinates them, but there is a hidden ethos which distinguishes the Crooked Path from aught else. If one can apprehend this, then one will clearly realise the dissimilarity with superficial integrationism. The Rite of the Opposer expresses this ethos succinctly.

Seven Shades of Solitude

The Cauldron No. 98, November 2000

'Seven Shades' is a further extrapolation of Crooked Path Sorcery, the gnostic states of magical isolation Andrew called 'The Way of the Lonely Road'. Here form and numen is given to various solitary and cenobitic practices of Traditional Witchcraft, each arising from the mythic stances of Cain as first sorcerer and exile-upon-the-path. In a letter to *The Cauldron* editor Michael Howard, dated Autumnal Equinox of the same year, Andrew writes:

Here is the article as promised. I hope it is not too long, nor too difficult and wordy. It gets somewhat difficult for the average 'witch' after the first few syllables. I have been wanting to clarify these strands of thought for a long while now. Although the basis of this article derives from The Dragon-Book, I have elaborated and drawn out various implicit meanings to make a broader and more congruent picture. I think this will be a first. To the best of my knowledge no-one has really considered the types of solitary praxis and their roles in the magical pilgrimage.

Cultus Sabbati: Dream, Provenance, and Magistracy

The Cauldron No. 104

The initial form of the article appeared in May 2001 on the Cultus Sabbati section of Caduceus Books' on-line Occult Art Gallery. One month later it was published as the order's manifesto on the Xoanon website as "Xoanon: Provenance

and Purpose". An expanded form of the article appeared a year later in *The Cauldron*, where it took on its revised title and expanded form, which also was placed on the website.

The Sabbatic Cultus:

An Interview With Andrew D. Chumbley

Esoterra: A Journal of Extreme Culture Issue 6, 1996

The first of two published interviews with Andrew, it originally appeared in the American journal *Esoterra*, and reveals a more confrontational subject than the one interviewed six years later for *The Cauldron* (for which see *Opuscula Magica I*). In a letter to the interviewer shortly after its publication, Andrew remarked:

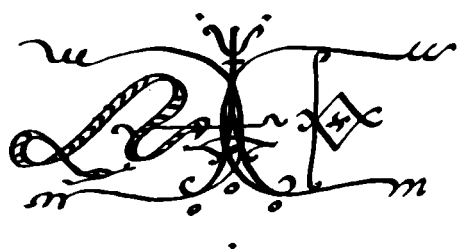
The interviews conducted by yourself are more to my palate than the musical/satanic band interviews. To be honest, Robert, I was both amused and saddened by the pathetic anti-christian 'musicians' from Norway. It is one thing to burn a church down, it is another to steal its fire and enflame its god-forms with alien vitality. Shallow reactionary attitudes which destroy the art of any spiritual tradition are devolutionary and cast a dishonourable reflection upon the genuine seekers of the way.

As an artifact of the mid-1990s, it bears many of the magical atmospheres of the time, such as the work undertaken in formal affiliation between Cultus Sabbati and the then-Typhonian O.T.O., a collaboration which would be formally dissolved in 2000. Of the interview, Fitzgerald remarks:

Over the years there have been many critics of the magazine and this interview in particular, but I remain proud of it, as it is an honest expression of the nature of my magical discourse with Andrew. The questions reveal my own points of obsession at the time, as well as my early understanding of the Sabbatic Tradition. His answers, which served to broaden the sphere of his magical activity and influences, also display the particular cunning he possessed under scrutiny.



Opuscula Magica Volume 2 was published by Three Hands Press in cooperation with Xoanon Limited at Midsummer, 2011 in an edition strictly limited to 881 hand-numbered copies. Of this are 11 slipcased copies in full sienna morocco for private distribution, 144 slipcased copies in quarter morocco and tawny cloth, and 726 copies in tawny cloth with letterpress dust jacket.





The Crooked Path is loyal solely to the deviation of the unique intent; it defines, refines and achieves its secret ends, and in doing so confronts the limits of Nature's own horizon. By the transilient dance of the Adept from the Old Flesh to the New - from Abel unto Cain - he perpetually reifies 'That' which he is not: the Body of Otherness.

'A HISTORY OF CROOKED PATH TEACHINGS' (2003)



AMONGST many traditional charmers there is found a timeless magical ethos of Cursing and Blessing resisting categorisation as either 'black or white', but bound as a seamless integration in practise. Wending the extremities between the so-called Left Hand Path of magic and the Right, between states of assimilated magical consciousness and the alienated realm of 'Other', lies a Third Road, which Andrew Chumbley called 'The Sorcery of the Crooked Path'. This perennial substratum of English witchcraft, whose manifest series of rites was encrypted in Chumbley's *Qutub* (1995) and his monumental grimoire *The Dragon-Book of Essex* (privately published, 1997), also pervades the metaphysics of such diverse spiritual ontologies as Voudon and Bon. The present series of occult essays, written between 1992 and 2003, treat both the Witchcraft of the Sabbatic Tradition, and its rarefied metaphysic of Crooked Path Sorcery.